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Full 'Elephant' ahead
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BAY AREA REPORTER

Vol. 33 • No. 45 • 6 November 2003

Serving the gay, lesbian, bisexual, and transgender communities since 1971

Harvey Milk memorial events combine art, culture, politics

by Zak Szymanski

San Francisco Supervisor Harvey Milk was already a legend when he was gunned down, along with Mayor George Moscone, by ex-Supervisor Dan White on the morning of November 27, 1978.

One of the first openly gay elected officials in the country, Milk was known for his tenacity, his progressive politics, his humor, and his ability to build coalitions among diverse groups of people.

When his assassination was announced, an impromptu candlelight vigil was called for that evening. Tens of thousands of mourners gathered in the Castro to march down Market Street, with many people exiting their buildings along the route and joining the march as it passed. The walk was silent, until the crowd arrived at City Hall, when Joan Baez took hold of a megaphone and began to sing "Amazing Grace." The site also marked the first public performance of the San Francisco Gay Men's Chorus.

Despite the grief, the march was considered to be one of the more magical moments in San Francisco history, and it has continued every year since.

This year is the 25th anniversary of Milk's assassination, and by no small coincidence also marks the silver anniversary of a variety of LGBT mainstays, including the Gay Men's Chorus, the San Francisco Gay and Lesbian Freedom Band, Theatre Rhinoceros, and the rainbow flag.

LGBT organizations, as well cultural and activist groups, have long been planning events to remember the tragic day and to recognize Milk's influence. Offerings throughout the month of November and beyond range from panel discussions with Dan White's attorneys (creators of the so-called Twinkie defense) to Milk-inspired performances to an expanded and more diverse annual Milk Memorial March.

Milk March November 23

The annual Milk March takes place this year on Sunday, November 23, in part to ensure that attendance is not lost to the Thanksgiving holiday.

The march will be preceded by an afternoon of music, spoken word, and dance throughout the Castro from 2-6 p.m. The main stage will be located at Harvey Milk Plaza at Castro and Market streets and features instrumental groups, singers, and other performers; another performance area at 18th and Castro will feature drummers and choral music.

At 6 p.m., the crowd will assemble
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Newsom and Gonzalez ready for December runoff

Harris will take on Hallinan in DA race by Matthew S. Bajko

As expected, Supervisor Gavin Newsom placed first in Tuesday's mayoral race and will face off in December against Green Party member and Board of Supervisors President Matt Gonzalez.

Newsom, who has been campaigning for nearly two years for the position, rode into the top place with 41 percent of the vote, and Gonzalez, who surprised progressives with his last-minute entry into the race, trailed behind with 20 percent, according to unofficial returns.

Shortly after 10 p.m. Tuesday, November 4, Newsom and his wife, Kimberly Guilfoyle Newsom, took the stage at the Avalon Ballroom to thank campaign workers.



Gavin Newsom, left, and Matt Gonzalez will face each other in the December runoff.

"We must reach out and build coalitions," Newsom told hundreds of cheering supporters. "It's not about me, it's about hope and making people believe again."

Newsom campaign aide John Shanley told

the *Bay Area Reporter* that anecdotal reports indicated that Newsom did well in the Castro; however, that was unconfirmed as precinct vote totals for candidates were not

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Castro Halloween raises \$41K

Few problems reported at revamped event

by Matthew S. Bajko

Civic leaders and law enforcement officials involved in planning for this year's Castro Halloween called it a resounding success on Monday, November 3 and are already planning for next year's celebration.

With volunteers from six nonprofits collecting \$3-\$5 donations at numerous gates set up around the Castro neighborhood, Halloween organizers estimated they raised \$41,000.

"It exceeded expectations," said Teddy Witherington, Pride executive director, who helped plan for the event.

Members of the city's Entertainment Commission, who spearheaded the planning for Halloween, said on Monday the event itself cost \$85,000 with \$11,000 of that in insurance. With \$32,000 from corporate sponsors and \$27,600 in arts grants, along with the gate collections, the event raised more than \$100,000. Once the entertainment costs for the event are paid, the remaining \$15,600 will be shared among the LGBT Community



Costumed revelers in the Castro for the Halloween party.

Castro streets helped to entertain and stretch out the crowd.

Declared an alcohol-free event this year, the annual gathering did not see the return of the mayhem from the 2002 party, where five people got stabbed, police made dozens of arrests, and one man brought a working chainsaw as part of his costume.

"The police have been pretty good. They did a good job," said Jim Miller. "It was easier to get through the crowd."

Miller and his friend Michael Dryer, both

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AEF hosts dining out event

by Matthew S. Bajko

After witnessing the successful dining out fundraisers held by San Francisco's Stop AIDS Project and Oakland's Center For AIDS Services, the AIDS Emergency Fund hopes to follow suit.

Wednesday, November 12 the non-profit is asking supporters to dine at 28 participating restaurants in Noe Valley and the Castro. The establishments have all agreed to donate 25 percent of that night's food and beverage sales to both the AIDS and Breast Cancer Emergency Funds.

The agency is hoping to raise between \$25,000 to \$30,000, which will be used to provide emergency financial assistance to people living with HIV and AIDS, as well as breast cancer. Those who qualify for assistance, numbered this year at 3,000, can have the agency pay their rent, medical bills or utilities for them.

Unlike past dine around



AEF Exec. Director Mike Smith

events, which were county-wide affairs, AEF's Dine Around is meant to be a neighborhood outing. Those people residing in the 94114 Zip code will be receiving invites this week to take part in the evening.

It is also a departure from the agency's last dining-out themed fundraiser in 2002, when some of the city's high-end restaurants agreed to feed a table of eight to 10 people, who in turn donated \$125 to AEF for the price-fixed meal.

With the Bay Area's economy still somewhat sour, the agency wanted a fundraiser that could appeal to all income levels. This time, a person can spend as little as \$15 on a meal and still be able to participate.

"We wanted to do something a lot more accessible for people on every kind of budget," said Mike Smith, AEF's executive director.

The agency also needs as much financial support from the community as it can raise. It changed its eligibility rules in October and has seen a dramatic increase in the number of people applying for emergency assistance.

In December last year, AEF announced clients who had accessed grants in any two consecutive

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AHP food & wine gala benefit tonight

by Cynthia Laird

The 19th annual UCSF AIDS Health Project gala takes place tonight (Thursday, November 6) in San Francisco.

The evening is a supper benefit for AHP, which is affiliated with the University of California, San Francisco and provides HIV counseling and testing, support services, and clinical services to people living with HIV.

Tonight's benefit, entitled "Facing the Future Together," will be hosted by some of the city's finest restaurants, paired with wine from some of the region's world-famous vineyards. It is AHP's

largest event of the year, and is expected to raise more than \$100,000.

The gala will also recognize several people and a corporation for their support of the agency.

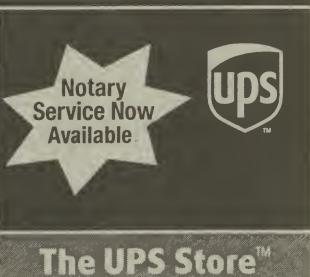
Honorees include Harold Rasmussen, an AIDS prevention pioneer and former chief of the HIV education and prevention services branch of the California State Office of AIDS; Barbara Richmond and the late Peggy Ermet, founders of the Richmond/Ermet AIDS Foundation; and Chevron/Texaco, a longtime corporate supporter of AHP and a range of AIDS services throughout the country.

The evening includes a silent

auction of hundreds of items, including restaurant certificates, hotel accommodations, theater tickets, magnums of wine, home decor items, and gift baskets. Entertainment will be provided by Spencer Day, who was a finalist on *Star Search* earlier this year.

Single seat tickets are \$150. The evening starts with a supper buffet at 5:30 p.m., followed by the awards presentation, a live auction, and entertainment at 7:30. The gala takes place in the grand ballroom of the Fairmont Hotel, located at 950 Mason Street, at California. For tickets or more information, call (415) 502-5859. For more information on AHP, visit www.ucsf-ahp.org. ▼

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Gay man's appointment to SF PUC on hold

by Cynthia Laird

It's been just over two weeks since Supervisor Chris Daly's bold move appointing two men to the San Francisco Public Utilities Commission during his brief stint as acting mayor and now, questions have surfaced that one of the appointees may not be able to serve.

Robin Chiang, an openly gay architect who was named by Daly to fill one of the slots, told the Bay Area Reporter October 30 that because he has a city contract with Muni, he may be unable to serve on the city commission.

The city attorney's office is also still reviewing whether both of Daly's appointments were legal, spokesman Matt Dorsey told the B.A.R. Tuesday, November 4.

"The city attorney's office has not made a determination yet," Dorsey said this week. He declined to elaborate further.

In a phone message late Tuesday, Chiang said it was his understanding that the mayor's office has yet to forward the paperwork relating to the appointments to the city attorney's office so that it can be reviewed.

P.J. Johnston, Mayor Willie Brown's spokesman, told the B.A.R. that he knew of no paper-work snafu.

"I have no idea what Chris Daly did," Johnston said. "What-

ever Daly did, he did in secret."

Regarding his contract with Muni, Chiang said that he was awarded the contract four years ago to design a new alternative fuel bus facility for Muni. While he said he has exhausted all the money, he said he is still working on the project. He did not provide the amount of the contract and was unavailable for comment Wednesday.

"I cannot abandon my contract with Muni," he said. "I need to learn from the city attorney if this is a conflict."

Daly told the B.A.R. that Chiang had informed him of the contract prior to being sworn in to the PUC during a hurried ceremony in Daly's City Hall office on October 22. Chiang was out of the country and as is practice, he had designated various supervisors to fill in as "acting mayor" during his absence.

Such a designation is generally symbolic; Daly, however, used his 14 hours as the city's chief executive to appoint and swear in Chiang and Adam Werbach, a former national president of the Sierra Club, to the PUC.

Daly said he stood by the appointments.

"I knew he'd done architecture work with Muni," Daly said of Chiang. "He's not the conflict of interest type. I think that issue will be worked out."

According to the city charter, members of boards or commis-

sions cannot, during their terms in office, contract or subcontract with the City and County of San Francisco, the San Francisco Redevelopment Agency, the San Francisco Housing Authority, the San Francisco Unified School District, or the San Francisco Community College District where the amount of the contract or subcontract exceeds \$10,000.

There are several exceptions to the charter prohibition, including a provision that excludes existing contracts or subcontracts that provide goods or services to the city "at substantially below fair market value."

"My understanding of the code is that existing contracts don't count," Daly said Tuesday, adding that Chiang will need to check with the city attorney.

Dorsey declined to comment on the contract issue.

"It's kind of a dilemma what's going on," Chiang said.

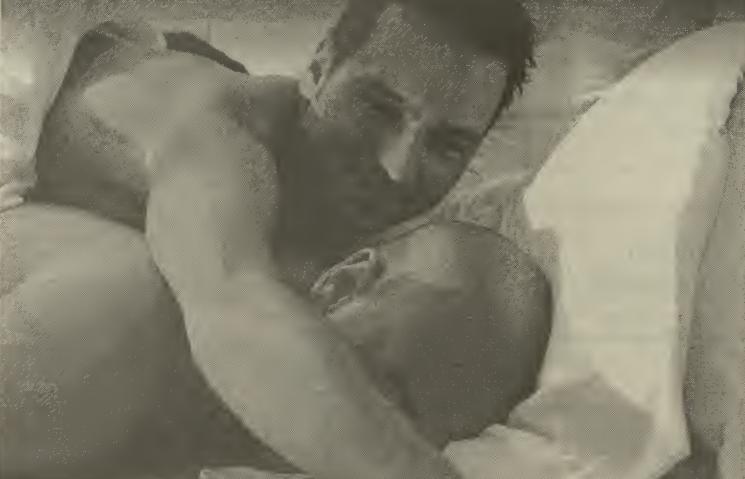
'Came as a surprise'

Before questions about the Muni contract arose, Chiang spoke at length with the B.A.R. about his experience and desire to serve on the PUC. He said he was surprised to get a call from Daly about the appointment.

"It came as a surprise," Chiang said. "I did not know Chris Daly and in the previous election, I voted for someone else."

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Tranny Fest is back

by Zak Szymanski

Organizers call it a finger-snapping, groin-bumping, tear-jerking, heartwarming, gut-busting mix of experimental, documentary, dramatic, and erotic films.

It's the groundbreaking Tranny Fest, the world's only transgender film and arts festival, and it hits San Francisco November 12-15.

Created and launched in 1997 by local film artist (and last year's Pride Parade grand marshal) Christopher Lee, the four-day festival includes performances, panels, and parties, "climaxing in a marathon film festival showcasing over 30 films and videos on the sweet complexity, diversity, and sex appeal of lives lived on the gender continuum."

This year's theme is "Full Throttle" — with a tribute to muscle cars, hot rods, hot pants, and more — and over 50 genderqueer and transgender filmmakers, artists, and activists will celebrate with an opening party on Wednesday, November 12 at a "Pedal to the Metal Schmooze-fest" at the Lexington Club from 7-10 p.m. The party is free and open to those 21 and older.

On Thursday, November 13, a free political panel, "Talkin' About a Trans Revolution," takes place from 7:30-9 p.m. at The Women's Building, 3543 18th Street. The panel tackles everything from police and bathroom issues to the arts and media representation.



Tranny Fest co-directors Christopher Lee, Shawna Virago, and Al Austin.

Jen Wain

Tranny Fest co-director Shawna Virago will moderate, and panellists include trans activists Theresa Sparks, Pablo Espinoza, Dusty Araujo, and Johnnie Pratt.

On Friday, November 14, a "Hot Rods and Hot Pants" cabaret takes place at Luna Sea, 2940 16th Street, at 8 p.m. Presented by Tranny Fest and Fresh Meat Productions, the event is \$8-\$12 at the door and includes tranny glam rockers, homo-phobic artists, gender outlaw performers, and burlesque dancers.

The central attraction of Tranny Fest, its film and video festival, kicks off on Saturday, November 15 at the Roxie Cinema, 3117 16th

Street. Individual tickets range from \$5-\$8, or a \$35 pass includes entry to all shows. Six programs with 26 film and video premieres include a youth and family show at 1 p.m., and screenings throughout the afternoon and evening.

The evening culminates in an after-party with Fairy Butch at Club Galia, 2565 Mission Street. The 8 p.m. event includes tranny strippers, dating games, and prizes. Admission is \$10-\$15, or half price with a Tranny Fest ticket stub.

For a full program of Tranny Fest films and events, visit www.trannyfest.com.

ALRP reception marks 20 years of legal service

by Zak Szymanski

tor Bill Hirsh. "But ALRP will be here as long as there continues to be a need."

Next Thursday's event will feature wine and hors d'oeuvres, and a silent and live auction with items including a 1963 Mini Cooper; a trip to Hawaii; a PacBell Stadium luxury box; and a Steven Underhill photography package. California Board of Equalization Chair and former Assemblywoman Carole Migden will appear as a guest auctioneer.

Additionally, ALRP will recognize several honorees for their service to ALRP and their commitment to people living with HIV/AIDS. Former executive directors Kristin Chambers and Irwin Keller will receive the Clint Hockenberry Award, named for the organization's first executive director. John Lynch, Esq. will receive ALRP's Attorney of the Year Award. Guy Kornblum & Associates will receive the Firm-of-the-Year Award for its pro bono work. And the Bar Association of San Francisco will receive this year's Community Partner Award.

Honoring the hard work and accomplishments of the HIV/AIDS community also means remembering that the disease remains a challenge, according to Hirsh, who emphasized that this event is necessary to "help sustain us as we continue our work and our commitment."

LIMN Gallery is located at 292 Townsend in San Francisco. Individual tickets to the ALRP reception start at \$50. For more information, call (415) 701-1200, ext. 301 or e-mail Jim@alrp.org.

Tickets and directions are also found online — as can an intricate history of the organization and its leaders, as detailed in a report by ALRP volunteer coordinator Jill DiGiovanni and Board member Patricia Dunn — at www.alrp.org.

Next year's Pride theme gets global

by Zak Szymanski

2004 will mark the 34th year of the San Francisco LGBT Pride Parade and Celebration, and with a play on words and numbers, the members of Pride have voted that the theme of next year's event will be "Out 4 Justice."

The process to pick a Pride theme begins just two months after the previous year's event wraps up; the public is asked to submit ideas, and often, according to Pride Executive Director Teddy Witherington, "a number of different suggestions get melded to-

gether," resulting in a message that speaks to what the community is feeling and experiencing.

"Out 4 Justice – Pride 2004" was chosen from 35 such suggestions because it "speaks to many different communities," according to Pride President Joey Cain. "It places our fight for queer equality in the larger picture of the movement for social and economic justice that is the wellspring of all human rights movements. It reminds us that our beautiful LGBT movement is about creating a just world for all."

The theme also allows event organizers to continue their focus

on bringing political messages back to Pride; last summer, the organization teamed up with Equality California to promote important LGBT legislation, and next year, Pride will incorporate education, outreach, and action on issues facing the greater community.

"San Francisco Pride is both a celebration and a statement – it's a symbol of our strength and diversity that reaches across the globe," said Witherington.

"Out 4 Justice – Pride 2004" will be held over the June 26-27 weekend. For more information visit www.sfpride.org. ▶

Ceremony honors LGBT service members

by Matthew S. Bajko

A statewide gay rights lobbying group plans to use the national Veterans Day holiday next week to highlight the discrimination America's gay service members face.

Despite the fact that LGBT members of the armed forces are willing to sacrifice their lives for their country, the United States continues to deny them the right to be open about their homosexuality. Nor can these military men and women receive protections for their families.

To highlight such discrimination, Marriage Equality California is hosting on Tuesday, November 11 a "Right to Marry, Right to Serve" press conference and moment of silence in solidarity with LGBT service members serving in silence.

"It is ironic that GLBT service members are out 'fighting for democracy' but they are forbidden to turn to their fellow soldier if shot and say, 'Please call my partner and tell them I'm okay,'" said Molly McKay, MECA's executive director.

Despite a shortage of military service personnel, the U.S. government continues to discharge three to four gay or lesbian service members a day under the ill-advised "Don't Ask, Don't Tell" pol-

icy implemented in 1993, according to statistics from the Service-members Legal Defense Network. Partners of LGBT veterans cannot receive benefits provided to married spouses, nor can they obtain state protections as the government has determined that registering as domestic partners violates the policy.

"My partner is in Iraq right now and not only am I excluded from the military families support groups, but I am not even notified when she gets transferred," said a Bay Area resident whose name MECA said it cannot provide publicly due to the policy. "In fact, if God forbid something happens to her, I would not even be contacted or be able to go to her side in the hospital."

Currently, U.S. military personnel are serving alongside openly gay and lesbian service members from Britain and Israel with no ill-effect, and with the Supreme Court sodomy ruling in June 2003 some believe there is

hope for change.

"I am proud to have served my country and excelled in the military environment. However, I was always afraid that I would be found out for who I was so I finally decided to get out," explained former Air Force veteran Staff Sergeant Abbie Sommer, a lesbian who was awarded the exclusive Nuclear Surety Outstanding Achievement Award in 1985 for extraordinary service.

The event on Tuesday will begin with a color guard from an Oakland Girl Scout Troop, followed by several LGBT decorated veterans and their partners who will speak out against the DADT policy and the forced silence of LGBT service members in Iraq.

The ceremony will take place from 4 p.m. to 6 p.m. at Chapel of the Chimes Mortuary, 4499 Piedmont Avenue in Oakland. For more information, contact McKay at (415) 875-3204.

In other events, San Francisco's page 10 ►



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THE STOMPEDE BALL Sunday, November 9, 6:00 pm - 11:00 pm. Sundance Saloon at space 550, 550 Barneveld. \$8 at the door.

HOEDOWN 2003 San Francisco's annual gala country-western benefit. Saturday, November 8, 7:30 pm - 1:00 am. The Galleria Design Center, 101 Henry Adams Street. \$40 at the door, \$30 in advance from Does Your Mother Know, 4079 18th Street (near Castro).

BAY AREA REPORTER

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A weak first impression

We are not terribly impressed with the Human Rights Campaign's selection of Massachusetts state Senator Cheryl Jacques to be the organization's next executive director. Jacques, a Democrat who has held elective office in the Bay State for more than a decade, in our opinion, had fumbled questions during her first conference call with gay press reporters. That she has been out for only three years is cause for concern, though one that HRC's governing board was apparently willing to overlook.

When Jacques decided to come out publicly, it was three years ago in a *Boston Globe* opinion piece after she had attended HRC's Millennium March on Washington. While her decision to step out of the closet in the midst of her public service career was laudable (we've been calling on people to come out for years), she is still unwilling to discuss aspects relating to her decision. Specifically: how could she justify staying in the closet while serving in state government when gay rights were hotly contested issues around the country? We need to know that she has a proven, abiding record in the front line fight for LGBT rights; that she is unable to talk about this after telling reporters Tuesday that "the most important tool in our arsenal in appealing to the hearts and minds of Americans is living our lives openly and honestly" smacks of hypocrisy. When she began her public service career in the 1990s, was she in the forefront of the struggle for LGBT equality as an out, proud lesbian? No. Did she stay in the closet to further her political career, only coming out when it was politically expedient? And now she wants to lead the country's largest gay rights organization? Jacques should have used the conference call with the gay press this week to discuss the matter frankly; it is an issue when you want to lead an organization such as HRC. If she's unwilling to confront these issues with the LGBT media, how is she going to stand up to the barrage

of verbal assaults likely to be lobbed her way by antigay forces?

The next year is a pivotal one for the LGBT community. The Republican Party is already gearing up to make gay marriage an issue in the upcoming presidential race, and we need national leaders who can forcefully beat back those attacks. The country is divided on the matter and socially conservative Republicans will exploit that to turn the public toward harsh antigay rhetoric and away from support for gay marriage.

The other matter Jacques fumbled relates to her salary: she refused to reveal it. Most disturbing, however, is that according to our sources, she seems unaware that organizations such as HRC are required

to report such information (generally the salaries of the top five executives) on federal tax returns. So while we may wait a year or so for the figure, eventually it will become available publicly. Why not disclose it now and move on? As an elected official, Jacques has had to abide by various financial disclosure laws for years; reporting her salary shouldn't be a big deal to her. We know it is in the six figure range — HRC after all, has a budget of more than \$20 million.

Editorial

So all in all, it doesn't seem like a auspicious beginning for Ms. Jacques. We'll reserve further judgment until she actually starts her new job early next year, but supporters of HRC would be wise to start talking to board members about these concerns. ▀



'I hate transsexuals'

by Jaime Ray

More than one person I have talked to recently has expressed this sentiment, but wait! These same people are dealing with a trans issue of their own; what's up with that?

It seems that a common denominator among many people who are transitioning is the experience of a strong repulsion toward others who are either part way or already on the other side of a sexual reassignment. At first, I thought that repulsion was too strong a word; wouldn't hatred aimed at people who are transsexual be more likely from a homophobic or transphobic individual?

But I've listened carefully as people explained these honest and difficult feelings.

"I just don't identify as 'transsexual.' I am a girl," said one 19-year-old MTF. "Those people, some of them much older than me, look like men in dresses, ew! I know I have a penis and facial hair but I'm a girl and I haven't had sex with a woman or fathered a child. I just think that it's different for someone like me."

Many young people would agree with her perception and perhaps it's true that to a degree, not just genetics or hormones, but also life experience and achievement shape a person's sexual identity.

"I don't like to listen to men in dresses talking about their divorces and problems with child support," she continued. "It's not for me to understand how they feel or what they are going through. I am a young girl trying to pull my life together and I guess there is just too much that stands between us for me to relate to where they are coming from. It grosses me out!"

Before I could form the words based on thoughts of a community that would turn against itself, I realized that this young person was experiencing real pain. I wanted to say, "It's okay sweetheart, you don't have to talk to scary people if you don't want to. It's your right to choose who you want as your friends or who you will allow close to you."

I realized that I was talking to a very young girl, perhaps younger than her chronological age might suggest, another hallmark of the transgender's developmental sketch.

Who could blame such a young woman for trying to retain her innocence and deliver her own inner child safely into a more normal adulthood free from all the conflicts and strife found in the lives of so many transgender people, particularly those with more life experience than she has had living in the opposite sex role than their true gender assignment?

What becomes apparent is that there are some people who have gender identity disorder who do not identify with the movement or community as captured by the terms "transgender" or "transsexual." Instead they would self-identify in more specific terms such as, "I am a female with an anatomical error." Of course this discussion is inclusive of the FTM population who may also experience similar feelings about their masculine identities.

So how does a person who is fighting one of these gender conflicts find himself or herself fitting into any community with an identity or body part that disqualifies them? The Internet has facilitated many young people who assume an identity and sex role that runs its course unchecked. They may not even participate in any trans communities, feeling instead that it would be more appropriate for them to associate only with communities of people born to the genetic phylum to which they experience themselves to belong.

Yet if everyone were to slip into the sex and gender role to which they ascribe while the world is left none the wiser, wouldn't we still have all the same ignorance, prejudice and discrimination?

Where do young people with a gender conflict find support for the many issues that they must navigate? Surely a chat room filled with high school females from a local soccer team can't offer much in the way of

insight to a transsexual peer who has to sort out the complexities of a first day of transition at the locker room. Are individual sessions with a gender therapist enough? What about all the young people from families who can't even afford a therapist?

"In an ideal world, I would be able to transition as a very young child and attend school in my correct gender and sex. Nobody needs to know. I don't want to ever go through a portion of my adult life with male body parts or assume a man's life and role," the 19-year-old continued.

What will happen when our young friend grows up and is dating or newly wed? Will she possess the skills and experience to live life out of her closet? Transsexuals who are not "out" are living a life of stealth, which many describe as terrifying.

Some gender activists who comment on such strategies have said that individuals who go stealth

have jumped from one closet to the next. The best way to live life is honestly and in complete acceptance of who and what we are, and that should be okay in society.

Still, while so much hostility and violence prevails in much of society toward transgenders, who could blame them for living in stealth or misidentifying, even distancing themselves with the trans community? Maybe one day the world will be very different and because of those who are fighting to win acceptance and the human rights battle, there may be a safe place for a future generation of transsexual youth who can proudly wear this label for as long as it applies and then fit in with the other members of their felt gender and sex. ▀

Guest Opinion

Jaime Ray writes for and co-moderates two Yahoo-based forums that are focused on issues of sexual or gender identity. You can e-mail her at: jaimenote@earthlink.net.

LETTERS

Best Halloween ever

I had the best Halloween experience ever this year volunteering at the rock music stage at Market and Noe. All of the bands were fabulous, but Cookin' Mongoloid and Blue Period in particular played brilliant sets and energized the crowd with a perfect blend of pure fun and abandon. Nancy Kravitz, Tom Basch, and Anthony Bonet from SoundSafe should be commended for an excellent job in planning, executing, and producing a fabulous live music presentation within the larger Castro Halloween event. The only flaw in the evening was the DPT's failure to close the streets at 5:00 p.m. as promised, which caused us to shorten the performer's time slots.

After years of fleeing my own neighborhood to stay clear of the drunken suburban gawkers that invade the Castro every year, it was extremely rewarding to be a part of a true community effort to reclaim a celebration that has become a defining part of San Francisco. The group that I volunteered with at the rock stage was a grassroots mix of folks who were determined to take back the Castro from the chaos and violence of recent years. Those bridge-and-tunnel geeks come here for a reason every Halloween: because they know us queers will guarantee them an astounding array of costumes, creativity, and revelry. And finally, the city and the community have come together to provide a well-produced event.

I want to thank the police, firemen, and city planners for finally getting involved in the production of this event and realizing that a celebration in the Castro is going to happen with or without their participation. I want to thank Supervisor Bevan Duffy for being involved. And I want to thank the SF Late Night Coalition, especially John Wood, Terrance Alan, Audrey Joseph, Heklina, and everyone else who contributed for all their hard work in planning and preparation. It paid off.

Peter Fogel (aka "Tinkle")
San Francisco

Festive Halloween

Kudos and many thanks to District 8 Supervisor Bevan Duffy for his focused leadership in making Halloween 2003 in the Castro a festive and safe event for residents and visitors alike. Duffy began planning for this year's celebration many months ago, and with outstanding help from the San Francisco police, sheriff, fire, parking and traffic departments, Muni, BART, the Late Night Coalition, and local media, succeeded in turning last year's chaos into this year's enjoyable celebration. By early the next morning, the Department of Public Works had cleaned up Castro and 18th streets and the surrounding areas and, they, too, deserve thanks.

Gustavo Serina, President
Eureka Valley Promotion Association

**No booze, no bashing,
no costumes, no fun**

I am sorry to say that this year's safe Castro Halloween was a disaster. Bevan Duffy and the many volunteers should be commended for trying to make it a nice event. But, let's face it, it was a disaster. The same assholes stamped through (not costume), and knocked people down. A gang threw me on the ground because I was wearing a wig. I now am dealing with back problems. I saw others being beaten; the police did the best they could. The alcohol was not inside the event but those who drank just did it outside then walked in without paying a donation.

I gave \$10, then had to use the porta potties that were everywhere (the only good thing). However, they were outside the area, so when I returned I felt guilty when I was asked for a donation. Why were there no stickers?

The stage areas were so hard to get to that I gave up. I lost my friends in 10 minutes. I left after an hour. When I left I was pulled down to the ground from some hoodlums and not only hurt my back but I now have a large bump on my head.

I left via Church Street only to see thousands of people heckling me. Where were the taxi stands? I have lived here over 20 years. I used to love Halloween in the Castro. I suggest it stop. Let the residents and merchants in the area period.

If there is to be a celebration then use Moscone Center. I and many others are fed up. The alternative is to bus thousands of our community to Concord, Walnut Creek or some other area and ruin their fun. For the media to portray this year as safe by saying there was only one shooting is ridiculous.

Give me a break.

Bevan, you tried and failed. Now let's stop. The community has changed and this event is not worth all the trouble you and your staff put in.

Enough!

Rich Blum
San Francisco

Duffy praised

Lots of folks will claim some credit, and there's plenty to go around, but let's remember who fixed Halloween in the Castro: Supervisor Bevan Duffy. We residents of the Castro have witnessed a rare 21st century phenomenon: government doing well and good.

Thank you, Supervisor Duffy, for showing us how to take back our neighborhood. Halloween in the Castro is safe again for all our families!

Teddy Partridge
San Francisco

Those Episcopalians

How dare Episcopalians desecrate the institution of traditional Christian marriage by allowing ceremonies between same-sex couples and by sanctifying a gay bishop! Thank heaven neither the Episcopal Church's founder, Henry VIII, nor any of his six wives, Catherine of Aragon, Anne Boleyn, Jane Seymour, Anne of Cleves, Katherine Howard, and Catherine Parr are any longer here to see traditional Christian marriage undermined so significantly!

Jerry Threet
San Francisco

Fleeced at the End Up

Unfortunately, the End Up is in the habit of fleecing our gay community.

Recently, my boyfriend and I, who are about to move to San Francisco, arrived at the End Up at 1:50 a.m. Daylight saving time was about end, resulting in turning the clocks back and even if we didn't get that extra hour of drinking everybody talks about, at least we had 10 minutes to grab a couple of vodkas.

However, the End Up charged \$24 for us to walk in the door and find out, not only were they not switching the time back one hour, but they had actually wound it forward half an hour, and closed early.

No problem, we explained the confusion to the cashier who unpolite told us to scram. And, he was keeping our hard-earned cash despite being at the End Up for 30 seconds.

I'm just glad that we found this out early into our transfer to San Francisco, so we don't End Up there again!

Asa Cairns
Tucker, Georgia

Gay pioneer remembered

Your article in the September 25 issue on the death, and life, of Don Lucas is very good [*"Local gay activist Donald Lucas dies at 77"*]. His work needs to be on the record. The strange thing is that he was working in San Francisco and others were working in Los Angeles, etc. and we did not communicate that much or know what each was doing.

I had been at the Mattachine convention in Denver in 1959 and then visited and stayed with Hal Call a week or so then and later and worked with them at Pan Graphic and on the *Mattachine Review*,

Don Lucas is another example of the people who created this movement and devoted their lives to it, with little or no financial help, as contrasted to the directors of gay/lesbian centers today who get salaries of over \$200,000, and yet are lost to history which assumes because the media "found" the issue in 1969, that no one did anything before that. I suspect 90 percent of the young homosexual men and women in San Francisco have never heard of Don or Mattachine, or Guy Strait, or SIR, or the Council on Religion and the Homosexual, etc. Do even the writers and teachers of history know of them?

So thank you, B.A.R. for knowing. And telling.

Billy Glover
Bossier City, Louisiana

No raves for Ryker

The only thing that makes the film *Ryker's Web* worth seeing is being able to howl at John Karr's withering review [*"Hollow weenies," Karmal Knowledge, October 23*]. I so agree with Karr's take on Ken Ryker: considering this hunk's extraordinary looks and masculine endowments, it is incredible, and really rather sad, that ultimately he has so little erotic appeal on screen.

Regarding other disappointing erotic films, I encourage Mr. Karr to focus his blistering acuity on the myriad of international films, mostly from Eastern Europe, now available at video/DVD stores. Typically, while these films have an "embarrassment of riches" in terms of exquisite young performers, the enormous erotic potential of these men is witlessly thrown away through a formulaic and impersonal approach to filming that is breathtakingly inept. They and we deserve better.

Give me a break.

Bevan, you tried and failed. Now let's stop. The community has changed and this event is not worth all the trouble you and your staff put in.

Enough!

Paul Alley
San Francisco

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Who was Vito Russo?

by Liz Highleyman

November 7, 1990 (13 years ago this week): Vito Russo, author of *The Celluloid Closet*, dies of AIDS-related complications.

Vito Russo is best known for shining the spotlight on queers in the movies with his groundbreaking book, *The Celluloid Closet*. But he also devoted himself to gay liberation and AIDS activism, until the disease took his own life.

Born in July 1946, Russo grew up in East Harlem. He loved the movies from an early age and always aspired to be a journalist. He studied cinema at New York University, working in the film department at the Museum of Modern Art to pay his bills. During these years, Russo also became involved with the early gay liberation movement. On June 27, 1969, after attending Judy Garland's funeral, Russo happened upon the infamous riot at the Stonewall Inn, observing the activity from a tree across the street. He soon joined the new Gay Activists Alliance and began writing for the nascent gay press. He staged the first-ever gay film festival, screening camp classics at GAA's community center, located in an old firehouse.

Russo's love of film inspired him to embark upon his life's work, a survey of how LGBT people had been portrayed in Hollywood movies. Working as a waiter to support his travels, he spent much of the 1970s combing through film archives around the world and poring over rare clips at the Library of Congress. Finally published in 1981, *The Celluloid Closet* analyzed queer portrayals in some 300 films. His exhaustive research found that, before the 1930s, homosexuals were often presented as objects of ridicule. In 1934, the Hays Code mandated that "sex perversion or any inference to it is forbidden on the screen." In the 1960s and 1970s,

Suggested reading

Russo, Vito. 1981, 1987. *The Celluloid Closet: Homosexuality in the Movies* (Harper & Row).

Waters, Christina. 1996. "In Vito Veritas." *Metro Santa Cruz*. April 11-17. www.metroactive.com/papers/cruz/04.11.96/celluloid-9615.html.

Wentzy, James. 2002. *Fight Back, Fight AIDS: 15 Years of ACT UP* (Frameline).

AEF event

◀ page 2

years since January 1997 would no longer be eligible for assistance. Many AEF clients whose eligibility date for renewing their grants was between January 1 and September 30, 2003 were denied assistance or did not apply due to the policy change.

Due to an uptake in its revenue, the agency's board ended the cap on October 1 and announced that all renewing clients are eligible for up to \$500 per year, from the date of their last grant, regardless of how many years they



said. "I got angry; Jeffrey withdrew."

"[If] I'm dying from anything, I'm dying from homophobia ... I'm dying from racism ... I'm dying from indifference and red tape," Russo declared in a speech at a 1988 ACT UP protest in Washington, D.C. "I'm dying from the fact that not enough rich, white, heterosexual men have gotten AIDS for anybody to give a shit."

Russo lived long enough to see the unprecedented outpouring of independent queer cinema in the 1980s, as well as more diverse LGBT portrayals in commercial movies. But he was not satisfied. "Mainstream commercial films and made-for-television movies that have as their subject the allegedly controversial issue of my existence may be necessary evils but they're not for me," he wrote in the 1987 revised edition of his book. "They're for mothers in New Jersey, aunts in Kansas City, and frightened 15-year-old gay kids in Mississippi who buy *Christopher Street* magazine from a blind newsdealer. I'm tired of trying to figure out whether the latest well-meaning soap opera has succeeded in convincing America that I don't have horns and a tail."

In a hundred years of movies, homosexuality has only rarely been depicted on the screen," he wrote. "When it did appear, it was there as something to laugh at — or something to pity — or even something to fear. These were fleeting images, but they were unforgettable, and they left a lasting legacy. Hollywood, that great maker of myths, taught straight people what to think about gay people ... and gay people what to think about themselves."

Beyond films, Russo was interested in the way queers were represented in popular culture in general, and was among the first to point out how media portrayals influenced public perceptions and treatment of LGBT people. Never content to confine himself to scholarly research, Russo took his message to the streets, protesting the 1981 film *Cruising* (in which an ostensibly straight cop, played by Al Pacino, goes undercover as a leatherman to investigate a series of murders in New York's SM bars), and, later, the *New York Post's* fear-mongering early coverage of AIDS. In 1985, Russo helped start the Gay and Lesbian Alliance Against Defamation, which remains the LGBT community's premier media watchdog.

Russo was also a dedicated AIDS activist. In 1987, he co-founded ACT UP, which became known for its savvy use of the media. He was among those portrayed in the award-winning 1989 documentary *Common Threads: Stories from the Quilt*, in which he talked about his bicoastal relationship with his late partner, Jeffrey Sevcik. "Jeffrey and I dealt with our disease differently," he

Liz Highleyman is a freelance writer and editor who has written widely on health, sexuality, and politics. She can be reached care of this publication or at PastOut@black-rose.com.

Correction

In the last Past Out column ("What is the history of the NGLTF?" October 23), one of the names of the founders was incorrect. Nathan Rockhill should have been Nath (Nathalie) Rockhill, a lesbian activist. We regret the error.

have received assistance. To receive financial aid, clients must have a diagnosis of disabling HIV or AIDS, be residents of San Francisco and have an income at or below \$1,900 a month.

As a result of the policy change, "It's been really busy," Smith said. "We saw 584 clients in the month of October compared to our usual average of 300."

At the Dine Around event, diners will be greeted by volunteers from the Sisters of Perpetual Indulgence and the Castro Lions Club. There will be a drawing to win a future dinner for two from any of the participating restaurants and after dinner guests can

purchase tickets for a dessert and wine reception at 8 p.m. at the LGBT Community Center at 1800 Market Street. Tickets cost \$15 in advance at Under One Roof or \$10 the night of the event with proof of dining out.

In the Castro, participating restaurants include, 2223 Restaurant and Bar, Anchor Oyster Bar, Bagdad Café, Café Cuvee, La Mediterranea and Ristorante Capri. In Noe Valley, the eateries involved include Le Zinc French Bistro, Lovejoy's Tea Room, Ristorante Bacco, and 24th Street Café. A full listing of participating restaurants can be found at www.dinearoundsf.org.

POLITICS

Bush's 'Bannergate'

Good photo op goes bad

by Wayne Friday

When President George W. Bush landed on the deck of the aircraft carrier USS Abraham Lincoln on May 1 as the crew was returning from a tour of duty in the waters off Iraq, Bush stepped off the helicopter to a carefully scripted event that featured a huge background banner proclaiming "Mission Accomplished."

We can still see the hyped photo of the swaggering commander-in-chief, landing by helicopter on the ship that was strategically located just far enough offshore so as not to reveal how close it actually was to land, revealing how unnecessary the helicopter flight was that presented the president with the landing photo-op. As anyone who watched television for the next two weeks knows, the networks repeated the landing event endlessly.

Smiling broadly, Bush, decked out in a full flight suit and clumsily cradling a flight helmet under his arm, posed with service members on board the newly painted Abraham Lincoln, trying desperately to look as though he somehow belonged. Bush then strode to a bank of waiting American flags and a microphone to proudly declare that "major combat operations in Iraq have ended." Little did the president and his floundering Defense Department know what lay in store for them.

Indeed, since declaring the fighting in Iraq was over six months ago, more American soldiers have been killed in military actions than during the entire "battle for a free Iraq." When asked at a Rose Garden press conference last week if he might now acknowledge that his "Mission Accomplished" remarks were a bit premature, the president paused, then testily snapped to the inquiring reporter that she "should maybe go back and read my statement" (of May 1).

In fact, three days before that Chinook Army helicopter was shot out of the sky this past weekend, killing 16 Americans and seriously wounding 20 more, we had long surpassed the number of American fatalities that Bush, Defense Secretary Donald Rumsfeld, and company had even dreamed of when the promised "quick and just mission" to remove the Saddam Hussein government was launched. Further, when asked at his press conference about the nature of the now infamous "Mission Accomplished" sign that hung behind him as Bush stood acknowledging the cheers at the carefully-planned presidential reception, Bush paused for a few seconds, and then quickly tried to put distance between himself and the banner, even to the point of distorting the meaning of it, suggesting that it must have been placed there by the crew of the ship to indicate that its mission in Iraq had been accomplished. That was an incredible suggestion in that everyone who has ever had anything to do with a presidential advance team knows that this particular Bush White House is very ingenious when it comes to creating a

**Our Man Friday**

President Bush on the USS Abraham Lincoln on May 1. The "Mission Accomplished" banner is in the background.

photo-op that it had surely hoped (before the quagmire they now find themselves in, that is) to use in the upcoming Bush re-election campaign.

Here's the true story on the "Mission Accomplished" proclamation of victory that no one now will claim credit for. Commander Conrad Chan, a Navy spokesman, tried to get the Bush political operatives off the hook by saying recently,

"Yes, we (the Navy) thought the banner was a good idea – not necessarily the Navy's idea, please note, only a good idea." However, personnel aboard

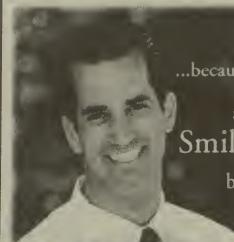
the Abraham Lincoln asked the White House to make the banner because there were no art supplies aboard the ship. The White House advance team then brought the banner itself to the ship and positioned it strategically behind the president for all the world (particularly the American voters) to see.

My favorite comment over the ensuring "Bannergate" story came this week from retired Army General Wesley Clark, now a Democratic presidential candidate, when he said that Bush and his political people trying to place the banner now on the sailors of the ship was not only "outrageous" but added that, "I guess the next thing we're going to hear is that those sailors also told the president to wear the flight suit and prance around the deck of the carrier." Well, probably not, General Clark, but you can be sure that banner is gone and not to be seen soon again – it's probably hidden safely in the bowels of the White House basement. However, we can bring you the photo once more, since the Bush campaign people aren't likely to be using it as planned – here is our Texas Air Guard-trained commander-in-chief celebrating the "Mission Accomplished" in Iraq. Oh, if only clothes made the commander-in-chief.

Politics and people

Round one of the local municipal campaign is over and the second is already under way for the December 9 runoff.

More than a few women voters I know were pretty annoyed at the last-minute hit piece the Bill Fazio campaign put out on Ka-



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Who owns God?

by Paula Martinac

Bishop Gene Robinson's devout response to those pressuring him to step down as Episcopal bishop has been both powerful and instructive – particularly to those of us who aren't religious. Although a lot of gay people, myself included, have felt oppressed or alienated by organized religion, Robinson's deep commitment to his vocation reminds us that there are many queers who feel the pull of religious faith just as strongly as straight believers do.

Repeatedly since Anglican leaders met for an emergency session on the "homosexual crisis" in their church, Robinson has made clear that he is simply carrying out God's wishes. "I believe with my whole heart that it is God's will," Robinson has said of his election as bishop. "God has brought me this far. I cannot imagine that God would ask me to stop now." If the spiritual head of the Anglican Church, the archbishop of Canterbury himself, asked Robinson to resign his post, "I would pray about it," the gay bishop stated. "This is not our church to win or lose," he further pointed out. "It's God's church."

Personally, I don't have anything close to Robinson's kind of relationship with God; my faith is fuzzy and doesn't occupy a prominent place in my life. Raised Catholic, I left the church when I was in college because of its archaic positions on reproductive rights, homosexuality, the ordination of women, and the marriage of priests. Since official Catholic doctrine hasn't changed a whit in almost 30 years, I've had no reason to go back.

But I'm not just critical of Catholicism and other mainstream religions. I've also publicly questioned the actions of gay religious leaders and thinkers who sometimes seem as intractable and evangelical as the antigay Christian right – for example, when the Reverend Mel White and his life partner moved across the street from Jerry Falwell to try to persuade him to stop publicly reviling homosexuality.

Bishop Robinson, however, strikes me as different. His steadfastness reminds me of other holy people – Moses, Joan of Arc, Mahatma Gandhi, Martin Luther King Jr., and even Jesus himself –



Christine Smith

who stood their ground because they believed their God was guiding them on a mission.

The question is, of course, who gets to say whose "mission" is right and just? A recent feature story from the BBC cleverly demon-

strated the two distinct ways that the Bible has been interpreted on the subject of homosexuality, by juxtaposing the opposing viewpoints on various passages. "Both sides," the BBC noted, "hold their views sincerely and after much study. So how can their views be so contradictory?"

In Robinson's case, there are pro-gay supporters like Episcopal Bishop Clifton Daniel of North Carolina, who responded to some parishioners' concerns about the gay bishop's election by observing that "the holy spirit always pulls the church into the future." Anglicans, Daniel and others have pointed out, also once debated whether people of color should be admitted to the church or women should be ordained as priests. Church doctrine, they say, should evolve to meet the concerns and needs of a changing world.

But on the other hand are the many clerics and church members who believe just as strongly that God spoke to us through the Bible and in it unmistakably condemned homosexuality – not just for people thousands of years ago, but forever. One conservative commentator, Dr. Albert Mohler of the Southern Baptist Theological Seminary, declared that, by appointing a gay bishop, the U.S. Episcopal Church is heading "the

authority of modern political correctness rather than the Word of God." Another right-winger had a much more extreme theory, but one I'm sure many Christians have already thought of: that it's really the voice of Satan, the anti-God, that Robinson hears.

Clearly, "God" speaks to many different people in many different ways, and sometimes with conflicting messages. And though some may see this as the devil's work, it's a conundrum at the root of some of history's greatest struggles – that is, while people's experience of God is subjective, they may fiercely believe that their specific take on God is objective reality. As a young parochial school student, for example, I was taught that our church was the "true" one and that anyone not baptized Roman Catholic wouldn't be saved – end of story. It's not a huge leap from this sort of "we own God" thinking to the religious wars in Northern Ireland, Yugoslavia, and the Middle East.

The challenge facing Bishop Robinson – and anyone who hears a different message from God – may be best encapsulated by an invocation by Mother Teresa, who was recently beatified by the pope. "People are often unreasonable, illogical, and self-centered; forgive them anyway," she said. "You see, in the final analysis, it is between you and God; it was never between you and them anyway." ▼

Paula Martinac is a Lambda Literary Award-winning author of eight books and editor in chief of *Q Syndicate*. She can be reached care of this publication or at PMcolumn@aol.com.

Our Man Friday

◀ previous page

chusetts Senator John Kerry, who went on a pheasant hunt over the weekend, called Dean's statement "craven," "pandering," and "the worst kind of politics as usual," according to a story in the *New York Times*. "I'd rather be the candidate of the NAACP than the NRA, who understands that the Confederate flag belongs in museums," Kerry said. Dean told the newspaper that his position on guns stems from his governing a rural state, and accused his rivals of being "desperate."

In Arizona, that state's Supreme Court refused to hear a challenge from a conservative group and some Republican lawmakers to Governor Janet Napolitano's recent executive order barring job discrimination

based on sexual orientation in state agencies under the executive branch.

The Log Cabin Club of San Francisco will have **Bonnie Du manis**, San Diego County's lesbian (and Republican) district attorney as its guest speaker at the 26th annual dinner November 14 at the Crowne Plaza Hotel on Sutter Street. Log Cabin will also present the coveted Ronald Kershaw Lifetime Achievement Award to one very-deserved Christopher Bowman; \$75; 6:30 cocktails, 7:30 dinner (call **Paul Lynd** at 415-765-5836 for tix and info).

My "Quote of the Week" on the continuing, daily loss of American lives in Iraq comes from Democratic presidential candidate Howard Dean: "I'm insufferably right. The motto of my campaign is 'I told you so.'"

And how was your week? ▼

Ceremony

◀ page 5

annual Veterans Day Parade will take place this Sunday, November 9 starting at 1 p.m. at Spear and Market streets downtown. Mario Benfield, commander of the Alexander Hamilton Post 448 of the American Legion, said post members will participate in the parade, as they have for many years.

Post 448 is the only post whose membership is predominantly gay, lesbian, bisexual, and transgender honorably discharged veterans who have successfully served in the U.S. armed forces during a period when the nation was at war. The post was organized in 1984 and works to end homophobic discrimination in the military. For more information, visit www.post448.org. ▼

COMMUNITY NEWS

On hallowed ground

by Jane Warner

This year's Castro Halloween celebration was generally safer and less violent than in years past, but crimes did occur. The following incidents were among those reported to police:

Fronting the Men's Room, 3988 18th Street, October 31, 9 p.m.: While walking out of the Men's Room bar, a man and his boyfriend were confronted by a man dressed all in black who suddenly darted from the crowd, yelling, "I'm going to kill all these faggots!" The suspect then struck the man's boyfriend in the face, knocking him unconscious. The suspect's female companion tried to pull him away, but the suspect kept swinging at several other people nearby, continuing to yell homophobic remarks. Two police officers who were riding in an electric cart patrolling the crowd saw the incident and chased the suspect, apprehending him in front of 7-Eleven. The suspect resisted, swinging and spitting on the officers. Two deputy sheriffs at the gate by Noe and 18th saw the suspect resisting and helped to

take the 19-year-old suspect into custody. The victim was taken to the hospital by paramedics.

Fronting 2223 Market Street, October 31, 9:39 p.m.: A Halloween event safety officer who was patrolling the crowd noticed a man acting suspicious, approaching people from behind and bumping into them. The man would

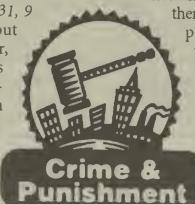
then turn to a female companion and put something into her purse. As the safety officer followed the suspect, he saw him approach another man from behind and bump into him, slip his hand into his back pocket, and take the man's wallet.

The safety officer radioed for police over his walkie talkie, and officers soon arrived and apprehended the suspect in front of the 2223 Market restaurant. The victim of the theft was unaware of what had happened and police were unable to find him in the crowd.

Church and Market, November 1, 12:35 a.m.: A man reported that a suspect walked by him and was able to steal his \$500 digital camera with a good yank. The suspect started to run, but the victim grabbed his jacket. A struggle en-

sued and the suspect managed to break free, causing the victim to lose his balance and fall to the ground. The suspect, described as African American, 150 pounds, and wearing a black jacket, ran eastbound on Market toward Castro and was lost in the crowd. A short time later, however, a different victim approached safety officers and reported that a man fitting the same description had grabbed his \$700 camera from around his neck. As the man told his story, he spotted the suspect in the crowd. Safety officers ran after the thief, chasing him to the main stage by Castro and Market, but he was lost in the area.

700 block of Castro, November 1, 2:30 a.m.: Police responded to a report of a burglary. When they arrived they met with the resident of the flat who told them he had a large Halloween party the night before, with several hundred people in attendance. At one point during the evening, he went to his bedroom and found a strange couple he did not recognize making out on his bed. The resident asked the pair to leave his bedroom, which they did, and he closed the door to his room. A few hours later, however, he noticed his \$2,000 Sony laptop missing. The victim was unable to give a good description of the suspects. ▼



Trial of man accused of murdering Virginia hikers is delayed

by Bob Roehr

The brutal murder of two lesbian hikers in the Shenandoah National Park, in Virginia, in May 1996 sent shock waves throughout the community up and down the Northeast. It led to the first federal indictment for a hate crime against gays. Now a surprising revelation of evidence has led to postponement of that trial just days before it was scheduled to begin.

Julianna M. Williams, 24, and Laura S. "Lollie" Winans, 26, had met the previous year in Minneapolis and had established a household in Vermont. They were on a five-day backpacking trip through the Virginia mountains when they disappeared.

Their naked bodies were discovered on June 1, 1996, bound and gagged, their throats slashed.

The case remained unsolved for nearly five years.

Then, at a dramatic news conference on April 10, 2001, Attorney General John Ashcroft announced the indictment of Darrell David Rice, now 36, for the murders of the two women. Ashcroft charged that Rice "intentionally selected his victims because of his hatred of women and homosexuals," and he invoked a federal sentencing enhancement for victims of hate crimes that could bring the death penalty.

It was the first time that a federal indictment had used that clause in the context of crimes against gays or lesbians.

Rice, then and now, remains in prison as the result of pleading guilty in 1998 to assault and attempted abduction of another woman in the same park. His family maintains that Rice has

many gay friends and could not have murdered the women.

The trial was set to begin on October 20 but was delayed for two weeks when new evidence came to light. It appears that the DNA of hairs found on the cloth used to bind the two women does not match that of Rice.

Another hair was discovered during the delay and the prosecution asked for a rescheduling of the trial to re-examine all of the existing forensic evidence. Defense lawyers did not object. On October 28 the judge set the new trial date for August 2004.

Some have speculated that perhaps the DNA samples will match those of Richard Marc Evonitz, who was linked to the abduction and murders of other women in the region during that same period of time. He killed himself when surrounded by police in June 2002. ▼

Trial date set in murder of gay man

by Cynthia Laird

Accused murderer James McKinnon will stand trial early next year in the grisly death of San Francisco gay resident Gary Lee Ober, a Superior Court judge ruled last week.

McKinnon, 38, appeared in court Thursday, October 30 to enter a not guilty plea to one count of murder. The court appearance followed a preliminary hearing last month after which Judge Peter Busch determined there was enough evidence for McKinnon to stand trial.

At last week's court appearance, Judge Kay Tsenerin set the trial date for January 5. McKinnon has remained in the San Francisco jail

since his arrest in September 2002.

The decomposing body of Ober, 56, was discovered by police on September 10, 2002 in his Glen Park apartment. During the preliminary hearing, San Francisco Medical Examiner Dr. Boyd Stephens testified that the cause of death was "sharp force injury." Because of insect evidence found on Ober's body, Stephens estimated that the time of death was two to three weeks before the body was discovered. Flies had gone through a complete life cycle, Stephens told the court during the preliminary hearing, and Ober's body was nearly skeletal.

Ober's neighbor and friend, Stephanie Henry, told the court last month that she was surprised to learn McKinnon was staying at

Ober's apartment. She testified that McKinnon told her he was watching the plants while Ober was on a Walt Disney cruise he had won. That was news to Henry, who told the court that over the course of several years, she and Ober would watch each other's apartments when one of them was on vacation.

As the weeks wore on and Ober did not return from the trip, Henry grew increasingly suspicious, particularly when thousands of flies appeared on the exterior wall of Ober's apartment in the hallway.

During a jailhouse interview with Bay Area Reporter contributing writer Ed Walsh shortly after his arrest in late September 2002, McKinnon said that he killed Ober in self-defense. ▼

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Gay Men's Chorus loses staff, shows go on

by Zak Szymanski

The San Francisco Gay Men's Chorus — one of the city's and the world's most influential artistic organizations — is celebrating 25 years of performances with an anniversary concert and special City Hall appearance this month, a tribute to its staying power and the continued dedication of its members.

But the organization is also experiencing some turbulence. Three staff members have resigned within the last four months, according to Robert Sokol, who submitted his own resignation letter in October. SFGMC's Executive Director Scott Mandel resigned in August and has yet to be replaced. Another employee left for unspecified reasons.

"I resigned my position with SFGMC because I felt that given the circumstances I was not going to be able to be successful at the job," Sokol told the *Bay Area Reporter*. "Other employees had left the organization, the work kept piling up, there was not enough staff to do the work, and the board of directors was not terribly supportive of the staff."

Asked to clarify how the board was not supportive, Sokol said, "To me it doesn't feel like a collaborative process where everybody's working toward the same goal."

Reached by telephone on Wednesday, November 5, SFGMC Board of Directors President Andrew Foster said that while he "appreciates" Sokol's perspective, "I don't agree with it."

"The organization is obvious-

ly in a stage of transition as we search for a new executive director, but I think the relationship between me, the board, and artistic director Kathleen McGuire is very good. And I think the chorus is continuing to do very well."

Sokol added that his experience with SFGMC has been positive, and that the chorus members and staff are "really terrific, dedicated people. My departure has nothing to do with my co-workers or immediate supervisors."

Sokol said SFGMC's McGuire "is a wonderful leader and a great musician," and he has "the utmost faith" that the chorus will continue.

ue to be successful. He plans to attend the 25th anniversary concert at Davies Hall on November 17.

"SFGMC is a treasure for this community. It has been around for 25 years. It has led the field in so many different areas in terms of GLBT causes and has stood up to any number of challenges," said Sokol. "It has provided a home, on many different levels, to over 1,500 men. It is not only musically excellent but also socially responsible, and provided a haven for people to support each other during the AIDS epidemic, when the chorus lost over 200 men. Even when its own funding has

fallen short it has raised thousands of dollars for AIDS, women's health, and youth advocacy causes around the world.

"SFGMC will always be there," summarized Sokol. "It will take many forms and will grow and shrink and adapt and evolve with the times."

Sokol's last official day on the job was October 31. ▼

For more details on the chorus' upcoming events, see the story on page 1 about plans to commemorate the 25th anniversary of the murder of Harvey Milk.

Halloween

◀ page 1

gay San Francisco residents, dressed in all white costumes, including wigs and high heels, as Ava and Zsa Zsa LaWhore.

"If they didn't make a significant change from last year we probably wouldn't have come here," said Dryer.

Miller said in the eight years he has been coming to the Castro for Halloween, this was the first year he left Moby Dick's to enter into the crowd.

"You don't want people to rush up and push you while wearing heels," he said.

Oakland resident Deborah Brooks won one of the costume contests at the main stage for her purple jellyfish outfit. Brooks, who won a tiara, purse, and bag of porn, excitedly declared to a friend she had called on her cell phone that "a girl won the costume contest in the Castro. I didn't think I had a chance."

Speaking to a reporter, Brooks said only once did she have a problem with someone in this year's crowd.

"One guy tried to rip my head off but other than that it's been nice. Everyone around me yelled at him," she said. "Mostly Japanese tourists want to take my picture."

According to police, this year there was one robbery and one man who requested medical assistance for a gunshot wound to the leg. But during a briefing at City Hall Monday afternoon with various city agencies involved in producing the event, Deputy Police Chief Greg Suhr said there had been no reports of gunshots in the Castro.

"The man who was shot in the leg was sent to San Francisco General," said Suhr. "He said he was shot in the crowd but there was no reports of a shooting in the crowd."

Police logged close to 70 calls for service Friday night, ranging from people carrying dangerous costume accessories and being drunk to reportedly gay bashing people in the crowd. Compared to



You have the right to a Tic-Tac: Halloween in the Castro

Rick Gerhardt

last year though, the police said the problems were minor.

"I am really satisfied so far," Suhr said Friday night a little after 11 p.m. "When you think where we were last year at eleven o'clock the wheels were coming off."

Standing next to Suhr, District 8 Supervisor Bevan Duffy added that the night was "fabulous."

"The entertainment has just been amazing tonight," said the openly gay Duffy, who dressed as a fireman. "It is emphatically different. The attitude in the crowd is completely positive."

"We've completely changed this event. I knew it was possible," beamed Terrance Alan on Friday night, who chairs the Entertainment Commission. "It's 11 o'clock with one hour to go. This time last year it was mayhem."

Marshal Isaacs, the fire department's EMS medical director, said on Monday that due to the fire lanes that organizers set up along the streets it was the first time in 10 years that rescuers were able to provide rapid response.

"We got to every incident within five minutes," said Isaacs, adding his crews had only 27 patients this year compared to 80 last year.

While the entertainment was shut down at midnight, police said the crowd did not finally disperse the area until around 1:30 a.m. Unfortunately for at least one business owner, that is when the problems began.

Cooper Johnson, owner of Brice A Salon on Market Street near the LGBT Community Center, said a group of six to eight people attacked him and broke a window to his store after he asked them not to congregate in his doorway.

Johnson, who had been hanging out at his store with friends since 5 p.m., estimated the damage cost at least \$325 and said on Tuesday he was still suffering from

a sore neck and jaw.

"Because of all the publicity and all the no drinking this year, I thought I would just hang out and monitor things. Little did I know it was going to end in this situation," said Johnson, who said he has experienced problems at his salon on Halloween for the last four years.

While upset over the experience and damage to his business, Johnson said he was more upset that police were not there to help. Even when the broken glass, Johnson said they did not bother to stop and inquire what was wrong.

"The real angle here is I called 911 and SF dispatch and no one came. We had five police officers walk right through the broken glass and not stop," he said. "We had to go out and ask one of the officers for help and when we did he wouldn't stay there."

It was not until Tuesday morning that Johnson said he could file a police report, after contacting both Duffy's office and Suhr.

"The police department has been calling and apologizing to me and saying, 'we are so sorry,'" he said. "They need to have officers posted along Market Street."

Next year, Johnson said he would like to see police stationed two per block on Market north of Church Street when the party ends and revelers begin walking toward the Van Ness Muni station and the Civic Center BART station.

"The critical time is when people start to leave," he said. "There needs to be a constant presence as people are funneling down Market Street."

Duffy said Monday he intends to hold community hearings later this month to hear from residents and merchants on what went wrong and what went right as the city's Entertainment Commission plans for next year's event. ▼

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COMMUNITY NEWS

Cheryl Jacques to lead HRC

by Bob Roehr

Massachusetts state Senator Cheryl Jacques will become the next president and executive director of the Human Rights Campaign. The announcement came on Monday, November 3, after a vote by the board of directors the previous evening at a meeting in Denver.

Jacques, 41, is a graduate of Boston College (1984) and Suffolk University Law School (1987). She became politically active at an early age and was first elected to the state Senate in 1992, serving continuously since then. She is a Democrat.

Jennifer Chrisler, her partner of nearly five years, gave Jacques a gift of attending the Millennium March on Washington for GLBT rights in April 2000 and that experience led to her publicly coming out as a lesbian in an opinion piece in the *Boston Globe*.

She ran for Congress in a special election in 2001 when Ninth Congressional District Representative Joe Moakley died in office, and came in second in a crowded field where the liberal vote was divided among several candidates.

In endorsing her for that race the *Boston Phoenix* said, "Beyond these tangible assets [of her record] Jacques has something else that's hard to quantify: call it star potential. Although she's been in the campaign just eight weeks, she has grown dramatically on the trail... She is easily the most articulate candidate on issues ranging from stem-cell research to civil



New HRC director Cheryl Jacques

rights to tax reform."

Jacques (pronounced Jakes) announced a bid for the Democratic nomination for lieutenant governor of Massachusetts in 2002, winning the early support of the Gay and Lesbian Victory Fund. However, she later abandoned that effort to run for reelection to the state Senate.

Vic Basile, co-chair of the HRC search committee that hired Jacques, said "she has a great deal of presence, she's real smart, she's got political experience."

"One of the things that was very important to us was [selecting] someone who can build bipartisan bridges. With some of the legislation she has passed, she could only do it with bipartisan support, and she got it," Basile added.

Basile cited defeat of the local antigay defense of marriage act and passage of gun control legislation.

Patrick Guerriero, executive director of Log Cabin Republicans, worked with Jacques while he was a member of the Massachusetts state Legislature. "Cheryl Jacques is a proven leader for a challenging time," he said. "She is a strong and experienced choice to lead the Human Rights Campaign."

Basile acknowledged that raising money is one of the executive director's principle responsibilities for the \$20+ million a year organization. It was a major concern for the committee. He said they were impressed by her ability to raise a million dollars during the eight weeks of her congressional campaign and thought that she could do even better for a cause. "I think she is going to connect with donors, she has a presence thing," he said.

There also was concern that she has been publicly out for only three and a half years. But, said Basile, "Her coming out experience [at the Millennium March and concert] was so emotional for her. That is when she wrote the *Boston Globe* piece. It was trial by fire for her, coming out to the world because you are in the camera's eye."

"I think she really gets now how important it is to be out. I think that there is a freshness still about her about that," he added.

Another concern is family. The job requires a lot of time on the road and one of the reasons that Elizabeth Birch cited in stepping down was to spend more time with her two young children. That also was a factor in Elizabeth Toledo's short stay as executive director of the National Gay and Lesbian Task

Force, which ended in 2001. Jacques's partner gave birth to twin boys who are now toddlers.

"We were satisfied that she and her partner had talked a great deal about this," said Basile. As a legislator, politician, law professor, and attorney, "this is a woman who spends lots of time away from home now and somehow they have found a way to balance it," noted Basile.

Jacques will resign from her state Senate seat and will move to Washington by the end of the year. She already has begun the transition process with Birch. ▼

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Jacques says she's an advocate for gays

by Bob Roehr

Massachusetts state Senator Cheryl Jacques (D) held a conference call with reporters Tuesday, November 4 and discussed her upcoming role in leading the Human Rights Campaign.

"I've pretty much been an advocate my entire life," she said. As an assistant district attorney she "specialized in child abuse cases and protecting kids."

Those same concerns were the focus of her work in the Massachusetts Senate. She spoke at length "of reaching across the aisle" with "a lot of hard work and a lot of coalition building" to create legislative successes.

Jacques said she wants to continue HRC's leading role in "educating America and helping her to understand why it is important that America fulfill her promise of fairness and equality to each and every citizen." The expansion of civil rights has been one of the nation's greatest achievements. "Our job is to make sure that America understands she is stronger when she includes everyone."

"The most important tool in our arsenal in appealing to the hearts and minds of Americans is living our lives openly and honestly," Jacques said. Yet when asked how she justified staying in the closet while gay rights were under assault, she wasn't very forthcoming.

Jacques argued that she had been "a fighter and an advocate for civil rights for all, including the GLBT career, long before I was living my life openly." She recounted an incident of homophobia during her first campaign. She praised HRC for not judging. "We accept people along their path in life and don't ask why or why not, we just greet them with an open hand."

She declined a request to discuss her compensation package, saying, "One of the things that I'm loving now is that I can have just a little corner of my life be private. My compensation is between my family, HRC, and myself."

According to the Web site give.org, outgoing Executive Director Elizabeth Birch received \$78,379 as CEO of the HRC Foundation and another \$117,569 in salary and benefits as executive director of HRC.

Jacques seemed unaware that such matters must be filed on the organization's IRS 990 form, which is publicly available, albeit one to three years after the fact, depending on the filing schedule. She said, "We'll cross that bridge when we get there."

Jacques said that during the transition period she will establish her priorities for outreach. "I'm not going to give up on people who have written us off, I'm going to continue to extend olive branches and discussion, because, some people come around." ▼

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Gay Episcopalian leaders hail elevation of Bishop Robinson

by Matthew S. Bjorko

After the Episcopal Church consecrated its first openly gay man as bishop Sunday, November 2, local gay religious leaders hope it will mean a return of LGBT people to the church.

After months of controversy, vows by conservatives to leave the church and threats to his life, the Reverend V. Gene Robinson, 56, was elevated at an elaborate three-hour ceremony held inside the University of New Hampshire ice hockey arena in Durham before a crowd of 3,000.

"It was pretty amazing," said Joseph Lane, the openly gay rector of Good Shepherd Episcopal Church in Belmont, and president of Oasis-California, the LGBT ministry of the Episcopal Diocese of California, who attended Sunday's ceremony.

"It was just a real sense of validation for not only gay and les-

bian people but for anyone who has felt marginalized by the church by virtue of just who they are," said Lane. "There was a real sense of people being brought in from the margins to the center."

Kathy McAdams, the lesbian minister of All Saints Episcopal Church in Palo Alto, echoed those sentiments when asked what she felt Robinson's elevation meant for the larger LGBT community.

"In that context I think that I would hope this would welcome some people back to church," she said. "People who have felt hurt by the church, felt excluded and unwelcome and at least be willing to give it another try, to give us another try and give God another try."

McAdams, who has been very open about being a lesbian, said just as people joined her church when she became its minister in July 2001 the same will happen because of Robinson.

"There were people who felt

that having a lesbian in leadership made it possible for them to come to church here. It was a sign for them that the church is really welcoming," she said. "That is what Gene Robinson is going to be as a bishop of New Hampshire, a sign."

Even for those who are not inclined to be religious, Lane said Sunday's ceremony should resonate for all gay people.

"For those folks who would not identify with being religious, per se, I still think they are glad to see this happen. It will give for them... it will put out a signal that organized religion can be relevant and can meet them where they are," he said.

As she presided over Mass on Sunday, McAdams said she personally was rejoicing "not just because we have the first openly gay bishop but because from everything I have heard of him he is a wonderful pastor, a man of integrity, and the choice of the peo-

ple of New Hampshire and I think it is really important that the church honored their choice."

Not everyone is pleased though to see Robinson assume the role of bishop. Outside the arena on Sunday two antigay groups had gathered to protest his elevation, screaming out "God Hates Fags."

But according to Lane, by far the larger group was people supporting Robinson, many of whom were students from the university.

"A lot of UNH students had gathered wearing T-shirts that said 'Gay that's OK with me.' They were showing a clear sign of hospitality," he said.

Inside the arena, according to published accounts, most people enthusiastically supported the gay bishop, cheering and clapping throughout the service. But when it came time for the presiding bishop, Frank T. Griswold, to ask if anyone knew of reason to oppose the consecration, three peo-



Bishop Gene Robinson

ple stepped up to the microphone.

"It breaks my heart to be here," proclaimed the Reverend Earle Fox of Pittsburgh, Pennsylvania, who then began listing sexual acts "engaged in by homosexuals." Griswold interrupted the bishop, saying to him "spare us the details."

Meredith Harwood, of Ashland, New Hampshire, and a member of the American Anglican Council, then told the congregation, "We must not proceed with this terrible and unbiblical mistake which will only rupture the Anglican Communion, it will break God's heart."

Robinson addressed those sentiments when he emotionally told the crowd, "You cannot imagine what an honor it is that you have called me" adding "there are people – faithful, wonderful, Christian people – for whom this is a moment of great pain, confusion and anger."

But he said the church must remain "hospitable, loving, and caring to them in every way we can possibly master. And if they must leave, they will always be welcomed back into our fellowship."

Two Episcopal churches in Robinson's diocese asked on Tuesday, November 4 for the conservative bishop of the Diocese of Albany to supervise their congregations instead of the openly gay man. And conservative prelates from Africa, Latin America, and Asia are threatening to split the Anglican Communion in two due to the controversy over the role of homosexuals in the church.

Lane and McAdams both said they believe even if there is a split that it will not destroy the church. And in time, they said the current controversy will recede into distant memories.

"I think there might be a small split just as there was a small split in the late 1970s over the ordination of women," said Lane. "I think most people, even those who are inclined to be more conservative and are having a hard time with some of this, they're first and foremost Episcopalians and they will hang in there with us."

Added McAdams, "It's hard to predict but I think probably some people, maybe even some parishes, will leave. It's even possible some dioceses will leave the Episcopal Church. But it is not going to be as large as some people are talking."

And the open embrace of gay people within the Episcopal Church may give strength to gay people of other faiths who are struggling for the same acceptance from their spiritual leaders.

"The Roman Catholic Church right now is so mired in its conservatism, I am not sure what the impact on the Roman Church itself might be. But there are lots of Roman Catholic people who see this as maybe a direction they would like to see their own church go," said Lane. ▼

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Harvey Milk

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in front of Milk's old camera shop at 575 Castro for the annual march. This year's march will be led by young people, including youth from the Harvey Milk Civil Rights Academy, the Cesar Chavez Elementary School, and Lavender Youth Recreation and Information Center. The march route is from Market to Church Street, looping around 18th, and back to Milk's camera shop, where there will be a rally with music and speakers representing a broad base of Milk supporters and contemporaries.

"The rally is unique this year in that we've brought people together from the past - who knew Harvey through a wide range of struggles - as well as activists from today," said Tommi Avicoli Mecca of the Harvey Milk LGBT Democratic Club, the organizer of the event. Avicoli Mecca added that the group was able to secure \$1,500 in funding for the event from the Vanguard Foundation.

Rally speakers will include a former resident of the I Hotel, who faced eviction and was supported by Milk; representatives of the Farmworkers Union, which Milk also supported; author and activist Jewelle Gomez; Stuart Milk's openly gay nephew of Harvey; and representatives from the antiwar, transgender, youth, and gay labor movements. Members of the Moscone family, although not yet confirmed, have also been invited to participate.

"It's a lot different from other years. The focus is multicultural, and on bringing together all communities to honor Harvey, which I think is an appropriate approach

for the 25th anniversary," said Avicoli Mecca, who summarized the day's events as a mix of grief, reflection, and celebration. After the rally, he said, the tone will shift and the music will transition, and people will be encouraged to dance, hang out, talk, and "party in the streets."

Activists, artists remember

The University of San Francisco's Performing Arts and Social Justice Program has announced a series of events dedicated to commemorating the lives of Harvey Milk and George Moscone. The series will provide, according to organizers, "a brief time to reflect on how the tragic events of November 27, 1978 forever changed San Francisco's history."

All events are located at USF's Presentation Theater, 2350 Turk Street. It is suggested that reservations, even for free events, be made online at www.executionofjustice.com. Call (415) 422-5979 for more information.

Tonight (Thursday, November 6) is the opening night of USF's production of *Execution of Justice*, a play by Emily Mann that details the murder trial of ex-Supervisor Dan White. The curtain goes up at 7 p.m. tonight as well as on November 7, 8, 13, 14, and 15. A matinee will be held on Thursday, November 13 at 2 p.m. Tickets are \$12 for the general public and \$8 with USF identification. Tonight's production includes an opening night reception with former Lieutenant Governor Leo T. McCarthy and Stuart Milk.

Also at USF, on Sunday, November 9, at 7 p.m. is a panel discussion hosted by KQED's Michael Krasny entitled "Authors Remember," featuring those who covered or wrote about the slayings of Milk



Harvey Milk at his swearing in ceremony in January 1978.

and Moscone. Panelists include Mike Weiss (*Double Play: The San Francisco City Hall Killings*), Paul Krassner (*Sex, Drugs and the Twinkie Murders*), and *San Francisco Chronicle* writer Lance Williams. The authors will discuss the 1978 murders, explain how they changed the city, and answer questions from the audience. The event is free and open to the public.

On Monday, November 10, at 7 p.m., USF hosts "Remembering Harvey Milk," an evening of speakers and performers, including Stuart Milk; Supervisor Tom Ammiano; Milk's friend and historical photographer Dan Nicoletta; political activist and former Supervisor Harry Britt; members of the San Francisco Opera, who will sing selections from the opera *Harvey Milk* by Stewart Wallace and Michael Korie; and James Kennedy, who will perform selections from his solo show: *You Gotta Give 'Em Hope: Harvey Milk in His Own Words*. The event is free and open to the public.

Tuesday, November 11, at 7 p.m. is USF's "Remembering George Moscone," a celebration of the life and legacy of the late mayor, featuring Chris Moscone, Mayor Willie Brown, Rudy Nothenberg, Cappy Lavin, Corey Busch, and others. The event is free and open to the public.

On Wednesday, November 12, at 7 p.m. is USF's "From Harvey Milk to Diana Whipple: 25 years of San Francisco Legal History," featuring Dan White's attorneys Douglas Schmidt and Stephen J. Scherr, who developed the infamous "Twinkie defense"; as well as Jim Hammer, prosecuting attorney in the Diane Whipple trial; and original trial drawings by David Newman. Jeffrey Brand, Dean of USF Law School, will moderate the discussion. The event is free and open to the public.

The famous movie, *The Times of Harvey Milk* will be presented both by USF and San Francisco's Harvey Milk Institute. The documentary captures footage of Milk, the repercussions of the assassinations, and the group activism that followed. The movie will be shown by HMI at the Castro Theatre on Wednesday, November 12, at 1, 3, 5, 7, and 9 p.m. Tickets are \$8 general, \$5 seniors, and \$5 for the first matinee. For more information visit www.harveymilkinst.org. USF screens the movie on Sunday, November 9 at 2 p.m. for a suggested donation.

On Saturday, November 15, at 6:30 p.m., Metropolitan Community Church presents its "Circles of Hope" gala dinner at the St. Francis Hotel, 335 Powell Street; the event will honor the life and legacy of Milk and celebrate the silver anniversary of a variety of organizations and institutions. Tickets are \$125 and benefit the Metropolitan Community Foundation, which provides services and support to those in medical and financial need.

"There is no one in the LGBT community whose leadership was more vital and whose memory is more dear to us than that of Harvey Milk," said the Reverend Dr. Penny Nixon, senior pastor and president of the foundation. For more information, visit www.mccsf.org/circlesofhope/index.html.

On Monday, November 17, at 8 p.m., the Gay Men's Chorus presents its 25th anniversary concert, "Closer Than Ever," with special guests Armistead Maupin and Sharon McNight. The event is at Davies Symphony Hall and reserved seating starts at \$10; call (415) 865-3650 or visit www.sfgmc.org for more information.

In conjunction with the chorus' 25th anniversary is an exhibit, "Closer Than Ever" at the San Francisco Public Library's main branch at the Civic Center, on the fourth floor. The exhibit runs through January 8.

Other Milk-related events hosted by the library include "Remembering Harvey, A Night of Memories," a reception and open

house at the Milk Memorial branch of the library at 16th and Market streets on Tuesday, November 18, from 6:30-8:30 p.m. The event is free of charge and is hosted by Susan Stryker, executive director of the GLBT Historical Society.

Also at the Milk branch is the "Remembering Harvey" exhibit through January 8, featuring letters, photographs, and artifacts.

The library also hosts a free film and discussion of the events of November 1978 on Wednesday, November 19 at 6 p.m. at the main library, Civic Center, in the Koret Auditorium. "Jonestown 25 Years Later: Its Impact on San Francisco" is co-sponsored by the African American Cultural & Historical Society and the Library's African American and San Francisco History Centers. The event coincides with an exhibit called "November 1978: Moscone, Milk & Jonestown" which is on the library's sixth floor and runs through January 8.

Additional exhibits as part of the library's "November 1978" focus include "Harvey Milk, 1930-1978," a collection of rare photographs, memorabilia and correspondence, through January 7, at the Main Library's James C. Hormel Gay and Lesbian Center.

For more information on library events and exhibits, visit www.sfpl.org.

On Wednesday, November 19, KRON-4 television will present *Milk & Moscone, Assassination at City Hall*, hosted by Belva Davis. The show starts at 10 p.m.

On Thursday, November 20, at 7:30 p.m., "Why Did They Have to Kill Harvey?" features Britt and Ammiano along with Judy Grahn and Ruth Mahaney. The event is at New College Theater, 777 Valencia Street; call (415) 282-9043 for more information.

Also at New College is "Queering the Journey," original fiction, poems and performance pieces, on Friday, November 21, at 7:30 p.m.; and *Spilt Milk*, an experimental performance by Tim Miller on Saturday, November 22, at 7:30 p.m.

On Wednesday, November 26, from 5-8 p.m. is "Remembering Harvey: Personal Close-ups," featuring a visual presentation narrated by photographer Dan Nicoletta, and conversations with special guests. The event is at the LGBT Community Center, 1800 Market Street, and includes a reception, followed by the slide show, which is followed by discussion. Donations are accepted but the event is free and no one will be turned away for a lack of funds. Call (415) 865-5555 or visit www.sfccenter.org for more information.

Nicoletta, who worked in Milk's camera shop, also noted that the GLBT Historical Society's "Saint Harvey" exhibit is still up and running through April at 657 Mission Street, Suite #300. He also encouraged those impressed by the historical material still available to donate or become members of the historical society.

Membership and donation information to the GLBT Historical Society can be found at www.glbthistory.org/support.

Wrapping up the several weeks of events is a concert on the date of Milk's death, Thursday, November 27, at 1 p.m.

A special performance by the Gay Men's Chorus takes place on the steps of City Hall, exactly 25 years after the group first performed. The chorus will present a world premier of its piece, "Give Them Hope" by Libby Larsen and Adam Sandel. The performance is free; call (415) 865-3650 or visit www.sfgmc.org for more information. ▼

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TRAVEL

B.A.R. travel feature

Montreal's 'Le Village' shares Castro's popularity and its panhandling problem

by Ed Walsh

Montreal, like San Francisco, is a very liberal city, and like San Francisco, 25 percent of the men here are gay," said tour guide Pierre Seguin. He made that announcement to his audience of mostly Canadian and British tourists on board a double-decker bus as it cruised through the gay village of Montreal.

The 15-block stretch of Saint Catherine Street East, known as "Le Village" to locals in the French-speaking Quebec Province, is home to more than two dozen bars, nightclubs, and gay organizations. Although you'll get a lot of argument over the 25-percent figure, few would dispute that The Village is home to the highest concentration of gay people in Canada.

Although it maintains a friendly rivalry with English-speaking Toronto, that city's gay village is smaller and the community is more spread out.

In addition to conducting tours over the summer, Seguin, a high school history teacher, is also The Village's unofficial historian and often gives walking tours of the area. He explained that the city's gay community was once centered in a section of downtown about two miles west but migrated to its present location in the 1980s.

Although gays often get blamed for forcing lower income folks out of a neighborhood through gentrification, the opposite was true in the late 1970s in Montreal. An effort to "clean up" downtown in the wake of the 1976 Olympics eventually resulted in gay businesses relocating. The Village's present location was an opportune spot. In the mid-1970s it was rundown and affordable. There was already one gay bar there and the other clubs decided to give it some company.

Sometimes referred to as the San Francisco of Canada, Montreal shares an ugly problem with its California counterpart: panhandling, at times aggressively so, mostly by street alcoholics and drug addicts. Clusters of vagrants dot St. Catherine's and the surrounding streets from downtown through the Latin Quarter and The Village.

While riding a bus through The Village, I watched as one man left his perch on the sidewalk, jumped up on the side of the bus, reached his hand through a window and shouted for money in French. But the city's anything-goes tolerance does have limits. I also observed a belligerent drunk being arrested by police after he threatened an approaching officer. Earlier, the same man was walking through The Village ranting, in English, his dislike of "faggots."

Problems with panhandling aside, The Village is a safe neighborhood in what is overall a safe city. Montreal's residents have a reputation for being night owls, so the heavy foot traffic in The Village and downtown ensures a measure of safety in numbers.

Montreal's liberal political leadership, along with the tourism industry, has embraced the neigh-



Montreal's gay village draws many tourists.

bborhood as an economic cash cow. The city installed the rainbow flag in the form of a series of painted decorative pipes over its entrance to the neighborhood's Beaudry subway station.

The counterpart to San Francisco's Convention and Visitors Bureau, Tourism Montreal works closely with The Village's tourist information center to court gay visitors. Montreal is also gearing up to host the 2006 Gay Games and hopes that the gay tourists who sample the city then will make it a habit to return. The Montreal Gay Games host group has locked horns with the games' organizers, the Federation of Gay Games, over the scope and budget of the event but Montreal has vowed to hold the games with or without the federation's sanction.

Sharp contrast to SF

In sharp contrast to San Francisco, which does virtually nothing to promote gay tourism, Tourism Montreal has two full time staff employees assigned to that specialty. In addition, the city spends \$275,000 annually on promotional campaigns, including the sponsorship of floats in gay parades around the country to promote tourism. Montreal is also beginning a \$4.3 million renovation of The Village. Half of that money is earmarked for street improvements and the other half will go for subsidies for private buildings.

The Village has no shortage of outdoor gathering places. It boasts more than two dozen mini-parks. Most of the spaces are a legacy of a frightening weekend in 1974 when a series of buildings were torched throughout the city during a firefighters strike. The city made a deal with several of the owners of burned buildings to convert the properties into parks.

One of the most popular parks in the hot Montreal summers contains a fountain sculpture in the form of a giant showerhead. Another mini-park is the city's AIDS memorial site. It includes a series of poles where people have tied ribbons in memory of those lost to the disease.

In keeping with the French penchant for museums, The Village boasts the mini-museum *Ecomusee Du Fier Monde*. Loosely translated, it means the museum of a proud people. It's remodeled

from an old public pool and bathhouse, a remnant of the city's working class roots, when only the upper classes had baths in the home. The large pool is now the museum's first exhibit floor. The tiled side of the pool is exposed, allowing visitors a glimpse into its past. The museum's themes are in tribute to the working class, industry, and culture. All its exhibits are artistically laid out to form a work of art by itself.

In alignment with the neighborhood's changing demographics, the museum periodically displays temporary exhibits geared toward the gay community. During Montreal's weekly pride celebration earlier this year, the museum featured a display of vintage photographs from gay photographer Alan B. Stone.

The museum itself is but one example of some of the must-see architecture of The Village. The private home on 1600 Lartigue Avenue is featured on postcards. Its charming Mediterranean-themed architecture is guarded by a colorful larger-than-life statue of a French military officer. Lartigue Avenue in itself has a story. It was named after an unpopular bishop who presided over Montreal in the 1800s. Naming the street after him was a bit of an insult because it's just one block long.

Getting there

The easiest way to get to The Village from Montreal's Dorval International Airport is via the Aerobus shuttle service. For \$11 Canadian, or about \$7.90 U.S., you can ride between the airport and the west end of The Village. It takes about a half hour each way. The bus makes four stops, you will get off at the last stop: Montreal Central Bus Station. A taxi ride is

about \$20 U.S.

Once you get there, The Village is easily accessible to and from other parts of Montreal by public transportation. The Beaudry subway station stops in its center. Unfortunately, the Metro subway system does not run to the airport.

Where to stay

The Village is packed with more than three dozen gay and gay-friendly bed and breakfasts and small hotels, averaging about \$55 U.S./night. The large-scale hotel in the heart of The Village, The Gouverneur, will run you about double that.

Hotel Gouverneur Place Dupuis, 1415 S. Hubert, 1-888-910-1111; www.gouverneur.com.

For a listing of small hotels and B&Bs, see links in the "For more information" section below. Remember, unless it says otherwise, the prices quoted are in Canadian dollars. The favorable exchange rate means you'll pay about a third less in U.S. dollars.

Where to eat

In keeping with the French tradition, you'll find no shortage of restaurants and cafes in The Village. They run the range from one of the priciest, Area, to one of the best bargains in the city, Club

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COMMUNITY NEWS

Largest gathering ever of African PWAs at Uganda AIDS conference

by John Iversen

The largest ever Global Network of People Living With AIDS (GNP+) conference wrapped up on October 30 in Kampala, Uganda. According to GNP+ director Sue Flavell, "We had over 800 delegates and 70 percent were from Africa, making this the largest gathering of African PWAs in history."

Ugandan President Yoweri Museveni spoke at the opening ceremony and promised to start purchasing generic AIDS drugs in order to treat more people.

The World Health Organization unveiled a plan to treat 3 million people by 2005, a plan that will only be realized by large donations from Western countries and the purchase of inexpensive generic AIDS treatments. The WHO reported that only 1 percent of 4.1 million sub-Saharan

Africans who need AIDS drugs presently receive them.

Kenyan activist James Kamau hopes the WHO and Museveni promises are kept. "They gave good speeches, but what will happen in Uganda and elsewhere after we leave?" he asked.

The good news from the conference came from delegates of Brazil, Chile, Argentina, Cuba, Costa Rica, Latvia, Algeria, Tunisia, Oman, Bahrain, Morocco, and Iran. Their governments provide free AIDS treatments to all. The government of Brazil produces most of its own generic treatments. It is seeking to import three expensive drugs it presently buys from U.S. companies from cheaper generic companies in India.

An Iranian delegate told this reporter that his country "treats over 1,000 people with a good triple combination: one Glaxo drug, a generic from India, and an Iranian generic of 3TC."

Of the 300,000 people receiving AIDS treatments in the developing world, half live in Brazil.

Most activists reported their treatment campaigns took about three years. South Africa will soon provide treatment to more than 500,000 people, as a result of the Treatment Action Campaign's six-year struggle with the denialist Mbeki government.

James Kamau, a Pan African Treatment Access Movement leader, stated that 11 percent of 30 million Kenyans are HIV-positive. Only 7,000 of 250,000 PWAs receive treatment at the cost of \$20 to \$40 per month.

"Price is a huge problem as 60 percent of Kenyans earn less than \$1 per day. There is no national treatment plan, nothing for nutritional supplements, and very few trained doctors," Kamau said.

According to Dr. Sany Kozman, a Johns Hopkins University trained counselor for Caritas-Egypt, "There are over 20,000 HIV-positive Egyptians and very few receive treatment. There is no HIV-trained doctor in Egypt."

The Ethiopian situation is slightly better. "Four months ago the Ethiopian government introduced an Indian generic triple combination therapy for \$40 per month. Presently there are no provisions for those who cannot afford to pay in the world's third poorest country," said Kassahun Argaw, program coordinator for the Dawn

of Hope Ethiopia Association.

Discrimination and stigmatization are waning as Ethiopians begin taking AIDS therapies. "Three years ago there was great silence and fear. People testing positive were viewed as monsters and they basically died psychologically. Now people understand we are not the walking dead," Argaw added.

Argaw has not begun therapies. He is waiting for easier facilitation, lower prices, and diagnostic (viral load, T-cell) tests.

"I hope to apply the lessons of TAC, PATAM, Health GAP and other activists here to my country," he said. More than 2 million of 70 million Ethiopians are HIV-positive.

Cambodia's treatment access leader is Heng Sambath of the Anti-Retrovirals Users Association. He said Doctors Without Borders/Médecins Sans Frontières clinics have brought hope to Cambodia.

"Before MSF clinics I had to pay 30 percent of my \$800 monthly salary for ARV treatments. Corrupt local doctors would charge a \$200 under the table fee to prescribe ARVs and there was a six-month wait. I was not even sure if the Cambodian doctor was actually providing AIDS drugs. During my two years with a local doctor my T-cells dropped from 51 to two. After a year with MSF my T-cells are over 200. If it wasn't for

MSF, I would be dead today," Sambath said. "We are lobbying the government and other agencies to treat more people."

Only 1,200 of 22,000 Cambodians with AIDS receive treatment and 96,626 have died. Of 13 million Cambodians, 159,000 are infected. None of the \$11 million Global Fund grant was spent on treatment.

Discrimination and stigmatization are huge problems. This writer spoke with many delegates from Uganda and Sri Lanka who said they were fired after revealing their HIV status at work. A man who gave only his first name, Aruna, is the only publicly HIV-person in Sri Lanka. He has been unable to find work since disclosing his status six years ago. No AIDS drug treatment was provided in the Sri Lankan \$40 million Global Fund grant.

The conference ended with a strong, unanimous declaration read jointly by PATAM's Kamau and South African Prudence Mabele of TAC. They called for greater PWA involvement in developing countries' grant proposals to ensure funds go for AIDS drugs. They also demanded rich countries donate \$10 billion annually to the Global Fund to Fight AIDS, Malaria and TB, purchase of less expensive generic treatments to reach even more people, and an end to discrimination, especially against women. ▼

Intriguing pilot study revisits monotherapy for HIV

by Bob Roehr

Monotherapy – treating HIV with a single drug – evokes memories of the dark days of AIDS when AZT was the only straw to grasp (and how flimsy a straw it turned out to be), with the virus quickly mutating resistance to the drug. But science and language are constantly changing and monotherapy may simply be the latest example of both.

An intriguing example is a pilot study of the safety and efficacy of the protease inhibitor Kaletra, used by itself on a weight-dosed basis, with no other drugs. Technically Kaletra contains two drugs, the principle agent lopinavir and ritonavir. But the latter is used in sub-therapeutic levels, only for the purpose of reducing liver clearance of lopinavir so that more of it stays in the bloodstream for longer periods of time.

Dr. Joseph C. Gathe Jr. is conducting the trial at a free clinic in Houston, with no outside support. While toxicity is a factor, the main reason he is doing it is concern for cost in the real world environment where budgets are being squeezed and ADAP waiting lists are growing.

He chose Kaletra because "its short-term activity is comparable to triple drug HAART ... and lack of definable genotype/phenotype resistance at times of failure in naive subjects."

Entry criteria were unusually broad for a clinical trial. Patients could not have taken any anti-HIV drugs before, nor could they have an active AIDS-defining illness, but they could enroll once that illness was successfully treated. As a result, trial participants reflected real world conditions, with ages ranging from 20 to 58; viral load from 4,161 to more than 750,000; and T-cells from 7 to 425.

Several of the patients stopped therapy because of side effects, or dropped out for other reasons. He

reported data on 22 patients who have completed 24 weeks of therapy in this ongoing trial.

Gathe said that viral load became undetectable (less than 400 copies of RNA) in 95 percent (21 of 22) of the patients. The one patient who did not become undetectable began with a viral load of 500,000 and declined to as low as 1,510 at week 24 before slowly increasing to 4,270 copies of virus at week 32, when saquinavir was added to his regimen.

In a poster presented at a recent conference, Gathe concluded that Kaletra used "as a single drug HAART exhibited virologic efficacy comparable to triple therapy. Response was not compromised by a high percentage of advanced disease subjects or by lack of funding of the study. Significant toxicity was not seen, nor was genotypic/phenotypic resistance."

Dr. Douglas Richman, a leading HIV researcher at the University of California at San Diego, called it "an interesting pilot study. I think it's worth doing and appropriate, but I want to see longer term and more data."

"The rationale for a nucleoside-free regimen is strongly supported by this. I think it's a piece of interesting information" for considering monotherapy use of other highly effective drugs.

"As horrified as I was when I first saw the abstract, the more I think about this, the more sane it seems," said Bob Huff, a treatment educator with the Gay Men's Health Crisis in New York City. "The people on this study – sky high viral load and CD4 count under 200 – are the prototype of treatment naive patients these days. He's investigating a regimen to treat precisely the kind of people he is treating" in the real world.

"It's a little gutsy starting naive patients on monotherapy; I don't know if I'd be comfortable with that at this point," said Dr. Ken-

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NOVEMBER EVENTS

Negative Men's Support Groups Top 10 Ways 2 Stay Negative

Dr. Walt Odets, psychotherapist and HIV- men's advocate will lead a discussion about the history of the HIV- men's movement and the Top 10 Things You Need to Know to help you remain HIV- forever.

TUES, NOV 11, 7PM

@ STOP AIDS Project, 2128
15th St @ Market St

FIRST FRIDAYS

If you are looking for an alternative to the bars and clubs or just want to meet and make some new friends, join us at our regular monthly social support group for HIV- men. Refreshments provided.

FRIDAY, NOV 7, 7PM

@ 539 Castro St @ 18th St

Sunday Social

Join the men of In Our Prime and Midlife Gay Men for our monthly Sunday afternoon gatherings. These informal social events, usually held in a garden (weather permitting), provide a wonderful opportunity to mix, mingle, and meet new friends. Our guided group discussions cover a wide range of issues and topics related to midlife and older men's health and well-being. There's always great company, refreshments, and conversation. Come by yourself or bring your friends.

SUNDAY, NOV 16, 1PM

@ Elard Hall, 100 Diamond Street



presented by IN OUR PRIME

All Events Are Free! Space is limited.

To register or for more information, visit stopaids.org or call us at 415.575.0155

STOP AIDS PROJECT

Lesbian lawyer levels playing field

by Eric Ganther

Who: Alison Austin
What: Arts and entertainment lawyer
Where: 799 Castro Street, San Francisco (415) 282-4511; www.austinlawgroup.com

Lawyers. Unless you are one, or married to one, the word is probably said with curled lips. But lawyers do at least as much good as bad. Indeed, without laws, our society would be far more violent and chaotic. (Lawyers aren't called "hired guns" for nothing.) Queer people are acutely aware of the law because our struggle for civil rights involves changing ugly laws into beautiful ones. Now, more often than not, the law works for us. And we can work openly for the law. One such legal champion is Alison Austin, compassionate lesbian and tenacious arts and entertainment lawyer.

What do lawyers do for people?

Balance power. For example, corporations have more power than individuals, landlords have more power than tenants, and governments have more power than small businesses. Lawyers help redress the power imbalance.

What path led you to entertainment law?

The arts are my first love. I was a filmmaker and photographer until I was 30 when I went to law school. In entertainment law I get to be around the excitement of creative ideas and play a role in making them happen. In addition to handling the intricate legal issues, I am often hired to "shop" my client's concepts for TV, film, music, or publishing. My firm can get it through the big door, simply because we're an entertainment

law firm. But I really have to believe in the project, and believe in its creator, in order to shop it effectively. Advocacy in the entertainment field is a little law, a little marketing, and a little cheerleading.

In this case, does "shopping" mean selling to major corporations?

Yes. We're negotiating with Fox, ABC, and MTV. We've done deals with Sundance and HBO. One of my best friends growing up is now the COO of Disney. It happens that I have a lot of friends in the arts, who ended up in television, music, etc. And all of those relationships help me help my clients cut through the red tape.

My firm started out representing starving artists — strictly entertainment law. Now we've moved into a more generalist approach.

We still represent starving artists but we've added the broader LGBT community, and straight people too. Our clients include independent record producers, artists, film production companies, television production companies, religious monasteries, adult entertainment firms, nonprofits, and other small businesses.

What do you do for your clients?

Well, first we work on establishing a personal connection that leads to teamwork. Then, together, we look at all the aspects of how to prepare them for being successful: the best steps to take for their career or their business and when to take them in terms of timing, budgeting, agreements, record labels, business licenses, etc. Success is a process that requires good counsel.

Once they're up and running they might come to us for intellectual property defense. I recent-



sions for me."

How are queer attorneys different?

I know that non-queer nonprofit organizations, such as health and homelessness services, are rife with queer lawyers and staff, and the opposite just doesn't seem to be true. I believe that the great sage, Patti Smith, had it right when she said, "Those who have suffered understand suffering and thereby extend their hand." But ultimately, I think that lawyering styles have more to do with the type of law you practice than who's on your lap at night. Some areas of law demand a more aggressive style and some a more easygoing style. I want the best for our clients and it helps to have a strong reputation. I don't stick with one style. It's like a boxing metaphor; stick and move, stick and move. I read a situation, or an opposing party, and assess what the best style and strategy is to get what my client needs.

In your opinion, how do lesbians work differently than the rest of the population?

Oftentimes lesbians are not in positions of power. Being an attorney levels the playing field a bit. Many people think of lesbians as gym teachers or truck drivers and nothing else. Well, we're more than that: we're school teachers, nurses, people working from the home. I guess there's a stereotype that any woman who does physical labor at her job is automatically a lesbian: a woman plumber, a woman carpenter, etc. Work that was traditionally male work. Even lawyers. And it's still skewed that way.

Gay men have the eye, what organ do lesbians claim?

That's very funny! Darrell Gates, the fairly idiotic former police chief of Los Angeles, was once asked, "How do you feel about having lesbians on the work force?" And he said: "I feel great about it, they have a lot of upper body strength! (I) have clients, mainly gay men, who love the fact that I'm their lawyer. They tell me, 'Nobody's going to mess with you!' And I think their response comes from a similar place, (aside from the fact that my nickname in law school was the pit bull!) And I guess it's true; if I feel we're in the right, I'm not stopping.

Good internships are essential. They can help you figure out the area of law that you want to focus on — criminal defense, family law, intellectual property, etc. But you want to insure that you're not a glorified file clerk. You want to be given real work to do — discovery plans, legal research, as much responsibility as you can handle. You need to be part of the team.

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ly had a client who saw their art in a popular video game. They had never given permission, nor had they received compensation.

That's intense, how do you handle that?

Litigation is incredibly expensive so we try to settle things out of court. We organize our facts and line up the laws on our side and then we negotiate aggressively. I can tell when lawyers haven't done their work because they resort to "banging the table" to get what they want. We're so thorough in our presentation that we don't have to use bluster.

Why are lawyers so expensive?

It's impossible to defend unreasonable rates. When you go to a specialist you can expect to pay higher rates. But the specialist hones in on the issues and deals with them quickly and succinctly. They also know exactly where to go for the answers and will therefore spend less time and money getting the necessary information.

My firm has a sliding scale from \$150 to \$300 [an hour], with the low end being for nonprofits and community work. The hourly rate for individuals tends to be \$200 to \$300 an hour. We also do flat fee services for contracts or partnership agreements.

What does success mean for you personally?

Being away from downtown so I don't have to take elevators. Downtown can be stuffy, the paneled rooms, etc. If you're good at what you do, then all the accoutrements of power are less necessary. [Austin has a beautiful light-filled office on the corner of 21st and Castro.] One of the best sports and entertainment lawyers in the business, Lee Steinberg, worked out of his fairly modest house for many years.

What do you not like about being an entertainment lawyer?

There's never enough time in the day. Sometimes I actually have to turn down clients, but I don't like to have to do that. My threshold question is "How can we help?" If there's anything at all that we can do, we do it. We deal with the lack of time in a way that serves everybody.

Lawyers are often vilified, yet everyone wants to date one. Why the conflicted response?

Lawyers play powerful roles. This might also be why people want to date them. Sometimes lawyers are vilified for good reasons, like they're unethical. But there are good lawyers and bad lawyers. And sleaze does other

things besides practice law. My sleaziest experiences were during the dot-com boom. I defended dozens of artists whose landlords were attempting to evict them from their homes illegally.

I had one situation in which the main tenant was disabled and had been in her home for nearly 13 years. She shared this space with two other artists. I represented two of the three tenants. The landlord actually contacted the third roommate and attempted to pay her off (for a very minimal amount) and have her move out so that the building manager could "move in" to the space and intimidate the other two tenants into moving out. Needless to say, this never happened. We not only stopped them from this harassment but got over \$50,000 on behalf of our clients.

Doctor's have scalpels, contractors have hammers, what do lawyers have?

Letterhead. People respond to letters from an attorney. I joke with clients and say "I could take the letter that you wrote and didn't get a response for six months, put it on my letterhead and get a response within a week." I like to use the legal power tools to level the playing field. I'm advocating on behalf of someone who feels they have less power in the dynamic. It's always a David and Goliath battle and we represent David.

What would you recommend to a young queer interested in entertainment law?

Good internships are essential. They can help you figure out the area of law that you want to focus on — criminal defense, family law, intellectual property, etc. But you want to insure that you're not a glorified file clerk. You want to be given real work to do — discovery plans, legal research, as much responsibility as you can handle. You need to be part of the team.

I had great internships when I went to law school with fantastic mentors, the majority of whom were gay or lesbian. They gave me lots of attention. I learned a lot just being around them in the lunch room.

Why go to law school?

To change the world! In my personal statement to get into law school I used a quote by Albert Camus: "Freedom is the right not to lie." In the LGBT community, we have to fight for our right not to lie or omit for convenience. For example, we do durable powers of attorney, so you don't have to lie and say, "This is my brother, he's going to make my medical deci-

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Eric Ganther is a career coach for queers in transition. He is a workshop leader and is writing a book on gay and lesbian work identity. E-mail him your questions, comments, and suggestions: eric@ericganther.com.

OBITUARIES

Laird and Leno to seek second terms

by Zak Szymanski

It has already been nearly two years since the historic California primary election that eventually ensured that two openly gay men would be voted into the state Assembly in November 2002.

And within the last week, both of these men – Assemblyman Mark Leno (D-San Francisco) and Assemblyman John Laird (D-Santa Cruz) – announced that come next March, they will be on the ballot again.

Leno, a Democrat who has provided leadership on a number of issues – and the author of the landmark gender nondiscrimination bill signed into law earlier this year – told the Bay Area Reporter on Wednesday, November 5, that he filed his papers declaring his intent to run a few days earlier.

"I am definitely running again," said Leno. "With term limits, we have the maximum opportunity to serve six years, and I am hopeful that my constituents will recognize my effectiveness this first year and first term, and will provide me with a second, and hopefully a third term."

In addition to his landmark AB196, which prohibits discrimination in housing and employment on the basis of gender stereotypes, Leno authored laws which amended the Ellis Act to protect 18,000 San Franciscans housed in residential hotels; designated half billion dollars to solar and renewable energy projects; and provided for the emergency medical treatment of diabetic students in schools. He was also instrumental in the formation and leadership of the statewide LGBT Caucus, which helped to pass a record number of pro-gay bills this past session.

On Saturday, November 1, Laird emphasized his environmental record as he announced his bid for a second term in front



Assemblyman John Laird

of a crowd of about 100 supporters at the new Cabrillo College Environmental and Horticultural Center.

"Even during these tough economic times, here on the Central Coast we are proving that building our economy and protecting our environment are compatible pieces of a sound economic future," said Laird, whose own legislation has protected the Monterey Bay Marine Sanctuary by banning cruise ship dumping; facilitated the economic revitalization of Ft. Ord by expediting toxic clean-up; and helped San Martin and Morgan Hill residents respond to contaminated water.

Laird has actually authored more bills than have been signed into law than any other first-term assemblymember, and also had a hand in co-authoring the landmark AB205, Assemblywoman Jackie Goldberg's (D-Los Angeles) extensive domestic partnership bill.

Both Laird and Leno will face a Democratic primary in March 2004, and both are expected to advance to the general election in November of next year. San Francisco and Santa Cruz are heavily Democratic districts. ▶

Montreal

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Sandwich.

Area, 1429 Amherst Street. (514) 890-6691. Features new French cuisine and is one of the most popular restaurants in Montreal. Dinner will run you about \$35 (U.S.).

Club Sandwich, 1570 St. Catherine Street East. (514) 523-4679. Part of the popular three-story Bourbon complex. For about \$8, you'll get a huge club sandwich and fries that even two hungry people would have trouble finishing.

What to do

Ecomusee du Fier Monde, a museum tribute to The Village's working class roots. 2050 Amherst Street (514) 528-8444; www.ecomusee.qc.ca

Showers Head Park, on Wolfe between Robin and Ontario Streets, two blocks from the main drag, St. Catherine's Street East.

Lartigue Avenue, one block north of St. Catherine East, between Maisonneuve Boulevard and Logan Street and sandwiched

between De La Visitation Street and Panet Street. Just one-block long but showcases some of Montreal's quaintest architecture. The Village's most photographed home is on 1600 Lartigue Avenue.

If shopping is your bag, you'll find plenty of it in The Village. Besides the usual gay chic stuff that you'll find in any gay neighborhood, you'll find a four-block series of antique shops along Amherst Street between René-Lévesque and Sherbrooke. If you want to pick up some fresh produce, the nearby huge indoor/outdoor market on Amherst Street and Ontario Streets is your best bet.

For more information

Quebec Gay Chamber of Commerce/Gay Village Information Center, 1260 Saint Catherine Street East, Bureau 209, Montreal Quebec H2L 2H2; www.ccgq.qc.ca or www.info-gayvillage.com. Phone: 1-888-595-8110.

Tourism Montreal, 555 Peel Street, Suite 600, Montreal, Quebec, H3A 3L8; www.tourisme-montreal.org. Phone: 514-844-5400. ▶

Bill Giczkowski

Bill Giczkowski, Ph.D., retired professor, University of San Francisco, passed away 31 August of a heart attack.

Like so many beautiful young men who move to the Bay Area to create their lives, Bill created a life filled with interesting people and places, great food and friends, comfort and controversy.

Bill loved his home. He loved his teaching. He loved to ride his bike and swim. He loved to eat, to make love, to listen to opera, to snuggle his cat. He loved reading the *Wall Street Journal* and the *New York Times*. He loved world affairs and politics, and he loved his friends and his family.

Bill loved to travel and had been just about everywhere, as seen in his beautiful home, filled with Japanese wedding chests, Balinese dancers carved in bone and in porcelain, tea trunks from India, Russian icons, Polish crystal.

He loved living in Oakland and had become an active voice in the community, editing a neighborhood newspaper and meeting with City administrators.

Bill loved his teaching, from working for the military aboard ship to the years he spent at the University of San Francisco, College of Professional Studies working with adult students. He took great pride in his students' accomplishments and in the contributions he made.

For the past two years, Bill found great joy in the physical realm: riding his bike, swimming, walking.

Like so many people, what made Bill, Bill were his inconsistencies: a nutrition guru who knew how to control diabetes and high blood pressure with diet but whose favorite meals always

ended with a coconut cake; a political conservative, a die-hard Republican surrounded by liberal Democrats; a consummate bachelor who helped me worry as I raised two boys who called him Uncle Willie.

Emerson said, "The ... only way to have a friend is to be one." Bill Giczkowski was one, our friend, and we will miss him; but we will be grateful he was here: to laugh at the absurdity of life, to cry at its sorrows.

The Rev. Walter John (Jack) Harris



Father Jack, as he was known to his many friends, went gently to God at Coming Home Hospice on October 23rd after a long struggle with cancer.

Born 26 July 1925 in Granite

City, Illinois, Fr. Jack received a Master of Divinity degree from Seabury-Western Episcopal Seminary in Evanston, Illinois in 1949, was ordained to the Episcopal priesthood in December of the same year, and was an assistant on the staff of Saint Paul's Cathedral in Springfield, Illinois. He was vicar of Saint Andrew's Church, Carbondale and Episcopal Chaplain at Southern Illinois University from 1950 through 1958. He attended SIU and received an MS degree in 1963. He was a counselor at the University of California, Berkeley in 1964; a co-ordinator of training at SF State in 1965-66. Fr. Jack worked for the Dept. of Health, Education and Welfare, and at

the same time was vicar of Holy Innocents Episcopal Church in San Francisco from 1967 to his retirement in 1988. Living part of the time in Hawaii and San Francisco, he made many friends in both places.

Fr. Jack was very active in the early 1980s educating the Church about AIDS and helping develop support and ministry to those with AIDS and to families and loved ones.

Fr. Jack is survived by first cousins Edward Harris, May Smith and Peter Howell, and second cousins Dennis Harris and Sheila Southwell.

Fr. Jack's body will be received into the church of the Advent of Christ the King (261 Fell St., San Francisco) at 7 p.m. on the evening of the 7th of November and a requiem mass will be celebrated in the church at 12:30 p.m. on Saturday the 8th of November.

In lieu of flowers, it is requested that contributions be made in his memory to Coming Home Hospice, 115 Diamond St., San Francisco, CA 94115.

OBITUARY POLICY

Obituaries must be typed and no longer than 200 words. We reserve the right to edit. If you're submitting a photo of the deceased, write their name on the back. If you include a SASE for the photo's return, write the person's name on the inside of the envelope flap. All obituaries must include a contact name and phone number. Deadline for obituaries is Monday at 5 p.m.

Monotherapy

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neth Mayer, who is affiliated with Fenway Community Health in Boston and Brown University. "It's interesting to see how people's ideas push clinical practice."

Mayer recently put a patient with advanced disease on Kaletra monotherapy. "He's got a really

bad liver, he's got hepatitis C-HIV coinfection. He got lactic acidosis on ddI and tenofovir." So the main purpose of the regimen is to take pressure off the patient's liver, while still providing some protection from HIV.

"Does it make me nervous? Yes. Do I understand it? No," said Dr. Martin Markowitz, a researcher at the Aaron Diamond AIDS Research Center in New

York. "It raises anxiety in some ways, but if the patients are followed closely, what can you say?"

He noted that "the genetic barrier to resistance to Kaletra is not dissimilar to what you would see for ritonavir/saquinavir, and plenty of patients did well on that alone." He said, "I've been wrong so many times before, I may be wrong again, but it makes me uncomfortable." ▶

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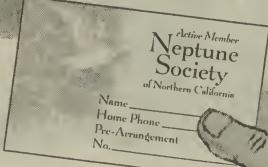
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Flexing our muscle

by Jim Provenzano

A personal trainer for seven years, working independently at various gyms throughout San Francisco, Joe Catania has been an inspiration for weight training enthusiasts looking to transform their bodies.

But he got more than inspiration last weekend in Sacramento, when he won in four categories at the National Physique Committee Bodybuilding Competition: masters over 40, open, novice, and overall novice.

"It really blew me out of the water," said Catania. "I only expected to place."

At 199.5 pounds, Catania was in the heavyweight category, but just barely.

"I was at the light end of the heavyweight category," he said. "You want to be toward the end, since you stand a better chance."

Of his competition, he noticed "guys who were a lot larger than me, but the conditioning was what won it. I was sharper and more defined."

Although surprised by his multiple victories, Catania said he wasn't daunted by the competition, before, or during the event, but more concerned about his routine, and overcoming the most intense period of training; cutting water and food to become more ripped.

"I don't even see the other guys," he said. "You're so zoned and dehydrated, and very hungry by that point. You have to go out and give it every last bit of energy you have, and to make it look good."

At 42 years of age, Catania called it "one of the most grueling things in my life." As well as beating 16 other contenders in the over 40 category, he won in the overall novice, competing against men in all weight categories.

"They were all different ages, too. Pretty good for an old guy like me," he joked.

Twenty years ago, in his hometown of Hartford, Connecticut, Catania started working out seriously, and became certified as a personal trainer with the National Association of Sports Medicine.

While studying marketing, he started working at various gyms, and moved to San Francisco 15 years ago. "I wanted a different way of looking at life."

For him, being gay in the world of bodybuilding "is not an issue. At the competition, I imagine there were more straight than gay guys."

But he doesn't see them as gay or straight. "They're contestants. I compare their symmetry, balance."

Catania has never competed in a Gay Games Physique contest, but would be a shoo-in for a medal or three. His driven devotion to his workouts has paid off.

"For me, it's about trying to achieve a goal," he said. "You have to go ahead; you may fall down, but you have to get back up again. Giving 110 percent effort, being committed to do it, can be grueling on your body. It's amazing what you can do if you really put your mind to it, to believe that you can do it. But you have to maintain the belief that you can."

He said he also had an outstanding coach, Dan Stern, who "really helped get me where I needed to be. He gave me so much guidance, it was a team effort."

After working with six to eight clients a day, Catania then went through his own workouts, plus a cardio routine.

Right now, happy from his victories, he said he's "trying to get my life back. For nine months, I have had a seven-day commitment to the gym. I expect a lot of myself. I put every ounce of energy into it."

After a few months' break from the intense workouts, Catania said he's planning for NPC's nationals.

Following his victory, though, he finally broke his strict training diet with friends at a nearby Denny's. The menu: pancakes with butter, maple syrup, sausage and bacon, and lots of iced tea.

Winning a large trophy, two small ones, and an Excalibur-styled sword, was "a special moment, and my very first victory, which makes it interesting," he said.

Upon receiving his awards, the presenter told Catania, "You are no longer a novice."

Catania will compete in masters and nationals tournaments next year. Those interested in hiring him as a trainer can e-mail: Trainerjoe101@hotmail.com.

Sapphic cycling

Speaking of amazing physical efforts accomplished by adults, two lesbian grandmothers recently completed a nationwide bicycle ride in the first Rainbow Ride Across America.

Elisia Ross and Carrie Stone recently passed through California, and will start off their tour next year right here in San Francisco.

Their mission is to promote marriage equality for GLBT couples, quite the heated topic among right-wingers and lefties alike. But the Rainbow Ride is based on the simple idea that we are equal people under the law, a concept foreign to many politicians.

To support the Rainbow Ride, contact Stone and Ross at info@RainbowLaw.com, or call (800) 891-8189.

Bowled over

Another sporty event in support of LGBT rights is COLAGE's eighth annual Bowl-A-Thon, Sunday, December 7, from 1-3 p.m. at the Yerba Buena Bowling Center, 750 Folsom Street (between 3rd and 4th streets) in San Francisco.

Sure, it's a ways off, but you can support it now by signing up early to help COLAGE (Children of Lesbians And Gays Everywhere).

"People with LGBT parents and our families are being debated and denigrated in ugly ways not just by peers but by religious and political leaders, including Presi-



Philip L. Ruth

Pump and circumstance: Joe Catania, winning in Sacramento.

dent Bush," said Beth Teper, executive director.

The Bowl-A-Thon has attracted hundreds of kids with lesbian, gay, bi, and trans parents, in addition to their friends, and family, who come to laugh, play, socialize, and of course – bowl.

"The Bowl-A-Thon is for 'kids' of all ages," said Meredith Fenton, program coordinator. "It's easy to participate. Just call or e-mail COLAGE for a pledge form; ask your friends, family, and local businesses to sponsor you for \$5, \$10, \$25 or more; gather your pledges, and

then join us for the fun, not to mention the cool prizes, a variety of games, free food, and of course, great company!"

For a flyer and pledge form or more information about the CO-LAGE Bowl-A-Thon, call Fenton at (415) 861-5437, ext. 102 or e-mail her at Meredith@colage.org. ▼

Got a previous or upcoming sporty GLBT event to share? Bowl me over:
jimproven@yahoo.com, or visit www.sportscomplex.org.



SAGA North Ski & Snowboard Club

Next meeting Nov. 9, 6:00 pm
Fort Mason Center, Room C-205

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Whistler Gay Ski Week
Banff, Alberta
Mammoth, CA

SF PUC

◀ page 3

Chiang said he was somewhat uncomfortable about the circumstances of his appointment, and at first, said no when asked if he would serve.

"I gave him the names of two other people," Chiang said. "But he said he had talked to people about me and that I owe it to the community to serve. I had to agree and said yes."

The PUC primarily oversees the city's water and sewer systems. Last year voters approved a measure to upgrade the Hetch Hetchy system that provides water to the city of San Francisco and nearly 2 million suburban users.

"Hetch Hetchy is a very big issue," Chiang said, adding that he got calls from people as far away as Sunol congratulating him on his appointment.

"The neighbors there were excited about the appointments," Chiang said, adding that one man who called him had been a tenant farmer who was kicked off the San Francisco-owned property near Hetch Hetchy by the PUC. "They've been fighting the PUC

for several years over conversion of watershed [land] into a gravel pit."

Chiang explained that the gravel pit would provide revenue to the city, but said the basin of the watershed is the most fertile part of the land.

Chiang's appointment drew praise from others in the city's gay community. Tom Radulovich, an openly gay director on the BART

board, told the B.A.R. that Chiang would make an excellent commissioner.

"He's very civic minded," Radulovich said. "He's really well-known for environmental restoration. The Public Utilities Commission is probably the most important environmental commission in San Francisco. It controls a tremendous amount of open space." ▼

Dec. runoff

◀ page 18

cent of the vote.

The school bond measure Proposition A sailed to victory with 71 percent of the vote. Two propositions, B and F, which deal with retirement policies for city employees, passed.

Several measures to reform city government all passed Tuesday. The measures are: Proposition C, which requires audits of city agencies; Proposition D, which forms a new small business commission; Proposition E, which amends the city's Ethics Commission; Proposition G, which requires city leaders to establish a rainy day fund

during good fiscal times; and Proposition H, which gives the supervisors three seats on an expanded seven-member Police Commission and authorizes the Office of Citizen Complaints to bring complaints before the commission.

Proposition I, the early childhood education fund; Proposition J, the measure to provide homeless shelters to seniors, families with children, youth and disabled persons; and Proposition K, which funds transportation projects, all passed.

The only measure defeated was Proposition N, which would have allowed disabled drivers to retain their taxi medallions even if they did not use them. ▼



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CLASSIFIEDS

COMMUNITY
HEALTH LISTINGS

Send health resource listings to:

Community Health
Bay Area Reporter
395 Ninth Street
San Francisco, CA 94103

AIDS Emergency Fund

Provides financial assistance to people with disabilities HIV. Offer volunteers needed for day shifts. Call 558-6999.

AIDS/HIV Nightline

Volunteers needed to provide telephone emotional support, intensive training course provided. 984-1902.

AIDS Legal Referral Panel

Assists persons w/HIV on legal problems, incl. wills, powers of attorney, benefits, more. Free or reduced fee. Call 491-5454.

AIDS Memorial Grove

Monthly workdays: weeding, clearing, replanting at Bowring Green Dr. and Middle Drive East, Golden Gate Park. Info: 750-8340.

AIDS Project of the East Bay

HIV education & prevention programs, case management, emotional & practical support for people in Alameda Co. 1755 Broadway, 2nd floor, Oakland. (510) 663-7797

Bay Positives

Provides recreational and emotional support for people up to 26 years old living with HIV. Ongoing support groups meet weekly. 487-1616.

Bereavement Groups

For family, friends and partners who have lost a loved one to AIDS. Visiting Nurses and Hospice of SF. 570-4404.

Breast Cancer Action

Carries the voices of people affected by breast cancer to inspire and compel the changes necessary to end the breast cancer epidemic. For info, call 243-9301.

Brown Boys

Drop-in group for gay/bi Latino men under 25, addressing HIV and other survival issues. Meets every Mon. at 6:30pm. PCPV, 2973 16th St. 864-7278.

Buddhist AIDS Project

Provides info on Buddhist resources, events, and HIV alternative health services. Call 522-7473.

Catholic Charities

Residential and direct HIV services include Guren House, Peter Claver Community, more. 814 Mission. 281-1200.

Coming out support group for women

Meets Weds., 7:30-9pm at New Leaf, 1853 Market. All women questioning their sexuality welcome. Info: Lyne, 626-7000.

Community United Against Violence

Provides services for LGBT victims of domestic violence and hate crimes. Also needs volunteer counselors on 24-hour crisis line. Call Nhu at 777-5500. For emergency 24-hour crisis line, call 333-HELP.

Congregation Sha'ar Zahav

Gay and lesbian Jewish synagogue. Services every Friday at 8:15pm. 290 Dolores Street at 16th Street. 861-6932.

Crystal Meth Anonymous

Meetings every: Wed., 8pm at The Meeting Place, 1874 Market; Sat., 9pm, and Sun., 6pm at 529 Clayton. Hotline: 267-5933.

Davies Med. Center

Free classes for HIV+ people in needlepoint. (Tues., Wed.), exercise (Tues., Thurs.), stress reduction (Mon.). Castro at Duboce. Info: 565-6369.

Diabetics

Support group for gay, lesbian and bisexual Type I and Type II diabetics in SF and the Bay Area. Info: (510) 865-2933.

Dimensions

Comprehensive health, mental health, and substance abuse services for LGBTQQ youth ages 12-25 in a safe, supportive environment. Sliding scale based on income. No one is turned away. Every Thursday from 5 to 8pm at 3850 17th Street, at Ponto in the Castro. Drop-in or by appointment. Call 487-7589.

Drug Detox Program

Outpatient, medical detox, HIV acute care, counseling and education. Free. Haight Ashbury Free Clinics, 529 Clayton. Call Hector, 565-1909.

Filipino Task Force on AIDS

Provides prevention, education and direct care services to Filipinos and others affected by HIV/AIDS. 1540 Market, Suite 325. Info: 703-9886.

Gay Dads

Gather to talk about your kids, lovers, ex's, etc. Joel Wechsler, MFCC. Alternative Family Project. 436-9000.

Gay & Lesbian Asylum Project

Seeks volunteer to coordinate outreach to immigrants with asylum claims based on sexual orientation. Call Aaron Myers, 641-9276.

Gay Men's STD/MV Clinic

Testing & treatment by & for gay men, free, every Sun. 5-7pm. HIV antibody anonymous testing for women & men 12 or older, every Sun., 5-7pm. 2339 Duran Ave at Dana, Berkeley. Wheelchair accessible. 644-0425 (non-voice TDD 548-8238 for disabled).

Hepatitis C Helpline

Peer support for persons afflicted with hep C. Call 834-4100.

HIV Positive Drop-in Group

Free, every Tues., 7pm. MCC-SF, 150 Eureka. 863-4434.

Istituto Laboral de la Raza
Helps low income and unemployed workers with labor issues, union organizing, family support. 431-7522.

Laughingstock
Free comedy improv workshop for people with HIV/AIDS, presented by Bay Area TheaterSports. Call for sessions 474-8935.

Lesbian Social Group
For lesbians and bisexual women in Tri-Cities/So. Alameda Co. Thurs., 7pm at The Edge, 39160 State, Fremont. (510) 790-2887.

Línea de Ambiente
Information, referral and emotional support for gay, lesbian and bi Latinos regarding immigration, HIV, social services, a project of Gente Latina de Ambiente (GELAMA). 243-9534.

Lyon-Martin Women's Health Center
Quality, affordable, non-judgmental medical care to women by women. Special outreach to lesbian and bisexual women. 1748 Market St. 565-7667.

Marin Co. STD/HIV Clinics
STD testing, treatment; HIV anonymous testing, treatment. Call 499-7804.

Meditation Sessions
For caregivers, people with HIV, significant others. Free. Tues., Thurs., Fri. at 10:15am. Hartford St. Zen Center, 57 Hartford. 863-2507.

Men Overcoming Sexual Assault
Operates sexual assault hotline for men, Mon.-Fri., 7-10pm. (510) 845-7273.

Mental Health - Team II Clinic
Provides psychotherapy, case management, medications. Specializes in services to the gay and lesbian community. Medical, Medicare, third party insurance accepted. Sliding scale. Part of SF Dept. of Public Health. 2501 Monterey Blvd., San Bruno. Call 863-2840. Call Stan at 337-4795 for information.

Most Holy Redeemer
ADS support group. Seeking volunteers to provide in-home practical and emotional support to PWAs. For information and application, call 863-1581.

Movement and Voice
Group for HIV+ - Men, no experience necessary. Monday nights, 7pm. Call Paul, (510) 763-5900.

MWM
A rap group for gay/bi Asian Pacific islander and their partners. Wed. nights, 6:30pm. Asian AIDS Project, 785 Market, Suite 420. 227-0946.

Native American AIDS Project
Support, resources and advocacy for Native Americans! Alaskan Natives and their families affected by HIV. 1540 Market St., Suite 425. Info: 522-2460.

Our Love
Free workshops and forums for and about African American gay and bisexual men building a strong, healthy community, including Deep Love groups for more intimate discussion. A program of the Stop AIDS Project. 575-0150, ext. 273.

Pacific Center
Counseling services, social groups for queer youth & adults, sliding scale. 2712 Telegraph, Berkeley. (510) 548-8283.

Paradigm
Models for enhancing life near death, serves the terminally ill, free 10-week support group in SF. Call for info: 522-9192.

Planetary Health Resource Center
Up-to-date medical info to assist in making informed health choices. Extensive consumer health library, current medical lit clippings and health bookstores. Also support groups, health information service by mail. 2040 Webster St. 923-5680.

Positive Resource Center
Provides work referrals and benefits counseling to people with HIV/AIDS. To list a job opening, attend a networking opportunity orientation, or set up an appointment for benefits counseling call 777-0333.

Project HOPE
Offers HIV prevention peer counseling to gay, bisexual and transgender men of color. Call 356-8114.

Project Open Hand
Provides free prepared meals, groceries and nutrition counseling for people with symptomatic and disabling HIV disease. Call 1-800-551-6325 for intake information.

Q Action
Cool programs for guys 25 and under who dig other guys. Chill, chat and find a date. A program of the Stop AIDS Project. Check us out at 415-865-0790, ext. 304 or www.qaction.org.

Sex Workers
St. James Infirmary, every Wednesday 6-9pm at City Clinic, 7th and Folsom. Free, non-judgmental health care for sex workers. Men's support group at 7pm on first Wednesday. (415) 554-8494.

Sexual Compulsives Anonymous
One-hour drop-in 12-step meetings for sexually compulsive individuals every Monday, 7:15pm; Tuesday, 6pm; Friday, 5:30pm at The Meeting Place, 1874 Market. For info, www.sca-recovery.org or (800) 977-HEAL.

Sexually Transmitted Disease Clinic
City Clinic provides free or low cost confidential, comprehensive STD diagnostic and treatment services for anyone 12 years of age or older. The clinic is located at 356 7th Street, between Folsom and Harrison Streets. Hours are Monday, Wednesday, and Friday from 8am-4pm, Tuesday from 1-6pm, and Thursday from 1-4pm.

Shanti
Provides practical assistance to people living with AIDS. Volunteer training provided. For info on services, call 674-4700; to volunteer, call 674-4722. New location is in the Project Open Hand building, 730 Polk Street, at Ellis.

STD Check-ups
Free testing site given by City Clinic, 2nd Thurs. of each month, 8:30-10:30pm. Blow Buddies, 933 Harrison. 863-4323.

BAY AREA REPORTER
CLASSIFIEDS

LEGAL NOTICES

PROPERTY TAX - FIRST INSTALLMENT DUE
Treasurer Susan Leal reminds all San Francisco property owners that the first installment of the Secured Property Tax for 2003-2004 must be paid by 5 p.m. on Wednesday, December 10, 2003.

Bills were mailed to all San Francisco property owners on or before November 1st. If you own property in San Francisco and you do not receive your bill by November 10th, please call Taxpayer Assistance at (415) 554-4400 to have one sent to you, visit the City Payment Center in City Hall Room 140, or look up and print your bill online at www.cityservices.sfgov.org.

DEPARTMENT OF BUILDING INSPECTION
COME PARTICIPATE IN THE DEPARTMENT OF BUILDING INSPECTION'S BROWN BAG LUNCH TALKS at 1660 Mission Street, Room 2001 (second floor), Thursdays, Noon to 1:30 PM.

The Department welcomes you to attend a series of informal, general information talks presented at no charge to the public and City staff. Bring your lunch; coffee and other drinks will be provided.

November 20, 2003 Electrical Safety in San Francisco Buildings
Department of Building Inspection & Electrical Inspection Division

NOTE: Persons unable to attend are invited to mail their comments or questions, to request materials hand out, or to call and speak with department staff. Please contact Laurence Kornfeld, Chief Building Inspector, Technical Services Division at (415) 558-6205 for further information.

SAN FRANCISCO LOCAL AGENCY FORMATION COMMISSION (SFLACo) is scheduled to hold public hearings at 2:00 p.m. on Friday, November 14, 2003, and at 2:00 p.m. on Friday, November 21, 2003, in the Committee Room 263, City Hall, 1 Dr. Carlton B. Goodlett Place on the Draft Report on the Electric Financial Feasibility Study. Written comments on the Draft Report will be accepted until December 5, 2003.

DEPARTMENT OF PUBLIC WORKS(DPW)
DPW invites you to join the Adopt-A-Street Program! Adopt-A-Street is a partnership between the City and its merchants and residents. The program is simple: groups or individuals agree to adopt a street or an area and take responsibility for keeping it clean.

When you sign up for the program, you will receive some supplies, such as a broom, trash bags, and gloves from the DPW to fulfill your obligation. Additionally, the Department can provide you with graffiti removal supplies and/or matching paint to remove the graffiti in your neighborhood.

The Adopt-A-Street Program creates a cleaner more pleasant environment for everyone who lives, works and shops in adopted areas. The program strengthens community ties as neighbors and merchants work together to keep San Francisco clean. For more information, please call us at (415) 98-ADOPT or visit our Department of Public Works website at sdpw.org. Together we can improve the cleanliness and therefore quality of life in San Francisco!

DEPARTMENT OF ENVIRONMENT

The Department of the Environment's mission is to improve, enhance and preserve the environment and promote San Francisco's long-term environmental sustainability.

The Department of the Environment seeks volunteers and interns for helping in the office and in the field (415) 554-6390

BAY AREA REPORTER

CITY AND COUNTY OF SAN FRANCISCO



MAYOR'S OFFICE OF HOUSING

The Mayor's Office of Housing offers FREE services including funding up to \$10,000.00 to clean up lead-based paint hazards from the residences of low to moderate-income households. Childhood lead poisoning is an illness that continues to rob our children of a bright future. Lead poisoning interferes with a child's ability to learn, develop and grow; and, it may create behavioral problems. Children in San Francisco continue to become lead poisoned from several sources. These include dust and soil contaminated with lead-based paint and peeling or cracked lead-based paint that children breathe or ingest. This program will be available only for a short time. For more information on the Lead Hazard Reduction Program, call Ted Tulle at: (415) 252-3102.

REDEVELOPMENT AGENCY
The San Francisco Redevelopment Agency will accept bids on Contract No. WA-2 001-03, Building Demolition Project at Western Addition Redevelopment Project Area A-2 November 25, 2003. A California "B" or C-21 Contractors license with hazardous substance removal certificate is required to bid this contract. Work includes removal of contaminated soil, abatement of hazardous material in the building, demolition of a 2 story 3,000 square foot wood building, and other related work. Building address is 1345 Turk Street, SF, CA 94102. Estimated cost is \$130,000. Bidders may obtain documents upon payment of a \$25 check to San Francisco Redevelopment Agency. Contact Su-Syn Chou at (415) 749-2433 for further information.

DEPARTMENT OF CONSUMER ASSURANCE & PUBLIC SERVICE ANNOUNCEMENT
Do you use Tres Patisos, Chinese insecticide chalk, Chinese pesticide mothballs or similar products in your home?

If so, you and your family could be in danger.

The incorrect use of pesticides poisons thousands of people every year. Pesticides sold illegally in San Francisco markets can be too toxic to use in your home.

Sure, they poison unwanted pests, but they can poison you, too. Always look for an Environmental Protection Agency (EPA) registration number and detailed information about the pesticide on the package before purchasing it or using it.

If you have any of these products in your home or office, wrap them in newspaper and take them to your local toxic waste disposal center or call the San Francisco Department of Consumer Assurance at 415-824-6100.

Be safe. Protect your family. Don't use these products.

San Francisco Department of Consumer Assurance
501 Cesar Chavez, Ste 109A, San Francisco, CA 94124
415-824-6100; TTY: 415-285-1214

Email: consumer.assurance@sfgov.org
Web: www.sfgov.org/casf

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE NO. CNC 03-540987

In the Matter of the Application of Ajuhnae Anyia Quarles For change of Name. The application of Ajuhnae Anyia Quarles for change of name, having been filed in Court, and it appearing from said application that his/her name be changed to Ajuhnae Anyia Glenn. Now therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 20th day of January at 9:00am., of said day to show cause why the application for change of name should not be granted.

OCT. 16, 23, 30 NOV. 6, 2003

STATEMENT FILE 0270533-00

The following person(s) are doing business as: "El Faro" 82 First Street, San Francisco, CA, 94105. This business is conducted by an husband and wife, signed Alfredo Olguin. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 10/08/03. The statement was filed with the City and County of San Francisco, Ca. on 09/30/2003.

OCT. 16, 23, 30 NOV. 6, 2003

N THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE NO. RG03120354

In the Matter of the Application of Sheri Alberta Storey For change of Name. The application of Sheri Alberta Storey for change of name, having been filed in Court, and it appearing from said application that Sheri Alberta Storey has filed an application proposing that his/her name be changed to Shay Storey Slaye. Now therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 4 on the 5th day of December at 11:20am., of said day to show cause why the application for change of name should not be granted.

OCT. 16, 23, 30 NOV. 6, 2003

STATEMENT FILE 0270875-00

The following person(s) are doing business as: Deborah Caperton Jewelry 226 Ellsworth St. San Francisco, Ca. 94110. This business is conducted by an individual, signed Deborah Caperton. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 10/22/03. The statement was filed with the City and County of San Francisco, Ca. on 10/22/2003.

OCT. 30 NOV. 6, 13, 20, 2003

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE NO. CNC 03-541019

In the Matter of the Application of Corey Glenn Randle for change of Name. The application of Corey Glenn Randle for change of name, having been filed in Court, and it appearing from said application that Corey Glenn Randle has filed an application proposing that his/her name be changed to Dignan Phoenix Banes. Now therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Room 218 on the 9th day of December at 9:00am., of said day to show cause why the application for change of name should not be granted.

OCT. 30 NOV. 6, 13, 20, 2003

STATEMENT FILE A-0270957-00

The following person(s) are doing business as: KO Adventure Training, 457 43rd Ave. San Francisco, Ca. 94121. This business is conducted by a corporation, signed Keith Olmo. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 01/01/03. The statement was filed with the City and County of San Francisco, Ca. on 10/24/2003.

OCT. 30 NOV. 6, 13, 20, 2003

STATEMENT FILE A-0270336-00

The following person(s) are doing business as: Shear Bliss, 1610 Union Street, San Francisco, Ca. 94123. This business is conducted by a corporation, signed Andrew Lucido. The registrant(s) commenced to transact business under the above listed fictitious business name or names on NA. The statement was filed with the City and County of San Francisco, Ca. on 09/30/2003.

OCT. 30 NOV. 6, 13, 20, 2003

STATEMENT FILE A-0270336-00

The following person(s) are doing business as: Shear Bliss, 1610 Union Street, San Francisco, Ca. 94123. This business is conducted by a corporation, signed Andrew Lucido. The registrant(s) commenced to transact business under the above listed fictitious business name or names on NA. The statement was filed with the City and County of San Francisco, Ca. on 09/30/2003.

OCT. 30 NOV. 6, 13, 20, 2003

STATEMENT FILE A-0270336-00

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OCT. 30 NOV. 6, 13, 20, 2003

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STATEMENT FILE A-0270790-00
The following person(s) are doing business as: Wealth Watchers 479 Fair Oaks #4 San Francisco, Ca. 94110. This business is conducted by a Husband and wife, signed James K Lewis. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 10/20/2003. The statement was filed with the City and County of San Francisco, Ca. on 10/17/2003.

NOV. 6,13,20,27, 2003

STATEMENT FILE A-0270209-00
The following person(s) are doing business as: Aquarius Records 1055 Valencia Street San Francisco, Ca. 94110. This business is conducted by a general partnership, signed Andrew Michael Connors. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 04/07/1994. The statement was filed with the City and County of San Francisco, Ca. on 09/23/2003.

**OCT. 23,30,
NOV.6,13,2003**

STATEMENT FILE A-0270664-00
The following person(s) are doing business as: Lilbebaba 659 Ashbury Street San Francisco, Ca. 94117. This business is conducted by an individual, signed Daniel C. McCracken. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 10/14/2003. The statement was filed with the City and County of San Francisco, Ca. on 10/13/2003.

NOV. 6,13,20,27, 2003

STATEMENT FILE A-0270642-00
The following person(s) are doing business as: Bears of San Francisco, BOSF, International Bear Rendezvous, IBR, Mr.IBR Bear Contest>Title, Mr. IBR Grizzly Bear Contest>Title, Mr. IBR Dark Bear Contests>Title, Mr. IBR White Bear Contests>Title, 584 Castro San Francisco, Ca. 94114. This business is conducted by a corporation, signed Darwin Bobo. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 04/07/1994. The statement was filed with the City and County of San Francisco, Ca. on 10/14/2003.

NOV. 6,13,20,27, 2003

STATEMENT FILE A-0270853-00
The following person(s) are doing business as: Curves for Woman 1874 Market Street San Francisco, Ca. 94114. This business is conducted by an individual, signed Kee Kim. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 09/24/2003. The statement was filed with the City and County of San Francisco, Ca. on 09/25/2003.

NOV. 6,13,20,27, 2003

STATEMENT FILE A-0270225-00
The following person(s) are doing business as: Silver Revolution 1220 Bowdoin Street San Francisco, Ca. 94114. This business is conducted by an individual, signed Kee Kim. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 09/24/2003. The statement was filed with the City and County of San Francisco, Ca. on 09/25/2003.

**OCT. 23,30 NOV.6,13,
2003**

NOV. 6,13,20,27, 2003

LEGAL NOTICES

STATEMENT FILE A-0270911-00
The following person(s) are doing business as: A Wedding to Remember, 621 Victoria Street, San Francisco, Ca. 94127. This business is conducted by an individual, signed Stephanie Hall. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 10/23/2003. The statement was filed with the City and County of San Francisco, Ca. on 10/23/2003.

OCT.30 NOV. 6,13,20,27, 2003

STATEMENT FILE A-0270889-00
The following person(s) are doing business as: Presidio Wine Bunkers, 1430 Compton Road, San Francisco, Ca. 94129. This business is conducted by a corporation, signed Christo Kasaris. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 10/22/2003. The statement was filed with the City and County of San Francisco, Ca. on 10/22/2003.

OCT.30 NOV. 6,13,20,27, 2003

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGE
To whom it may concern : The Name of the Applicant(s) is Norman Yiu Fa Ng & Saengkao Ng. The Applicants listed above are applying to the Department of Alcoholic Beverage Control at 185 Berry Street, Suite #5600 San Francisco, Ca 94107, to sell alcoholic beverages at 637 Larkin Street, San Francisco, Ca 94109.

Type of License applied for :

**41-ON-SALE BEER AND WINE EATING PLACE
OCT. 30, NOV. 6,13,20,27, 2003**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGE

To whom it may concern : The Name of the Applicant(s) is Sheldon Matthew Ross. The Applicant listed above are applying to the Department of Alcoholic Beverage Control at 185 Berry Street, Suite #5600 San Francisco, Ca 94107, to sell alcoholic beverages at 533 Sutter Street, San Francisco, Ca 94102 Type of License applied for : **41-ON-SALE BEER AND WINE PUBLIC PREMISES**

NOV. 6,13,20,27, 2003

STATEMENT FILE A-0271094-00

The following person(s) are doing business as: T&L Hardwood Floors 708 35th Ave San Francisco, Ca. 94121. This business is conducted by an individual, signed Lam Huu. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 10/30/03. The statement was filed with the City and County of San Francisco, Ca. on 10/30/2003.

NOV. 6,13,20,27, 2003

STATEMENT FILE A-0270853-00

The following person(s) are doing business as: Curves for Woman 1874 Market Street San Francisco, Ca. 94114. This business is conducted by an individual, signed Kee Kim. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 09/24/2003. The statement was filed with the City and County of San Francisco, Ca. on 09/25/2003.

NOV. 6,13,20,27, 2003

STATEMENT FILE A-0270225-00

The following person(s) are doing business as: Silver Revolution 1220 Bowdoin Street San Francisco, Ca. 94114. This business is conducted by an individual, signed Kee Kim. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 09/24/2003. The statement was filed with the City and County of San Francisco, Ca. on 09/25/2003.

NOV. 6,13,20,27, 2003

STATEMENT FILE A-0270805-00

The following person(s) are doing business as: Pro Gay Jobs II 2358 Market Street San Francisco, Ca. 94114. This business is conducted by a general partnership , signed David Bach. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 10/16/2003. The statement was filed with the City and County of San Francisco, Ca. on 10/20/2003.

NOV. 6,13,20,27, 2003

STATEMENT FILE A-0270789-00

The following person(s) are doing business as: NPI Investors 479 Fair Oaks #4 San Francisco, Ca. 94110. This business is conducted by a Husband and wife, signed Renee Schable. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 10/20/2003. The statement was filed with the City and County of San Francisco, Ca. on 10/17/2003.

NOV. 6,13,20,27, 2003

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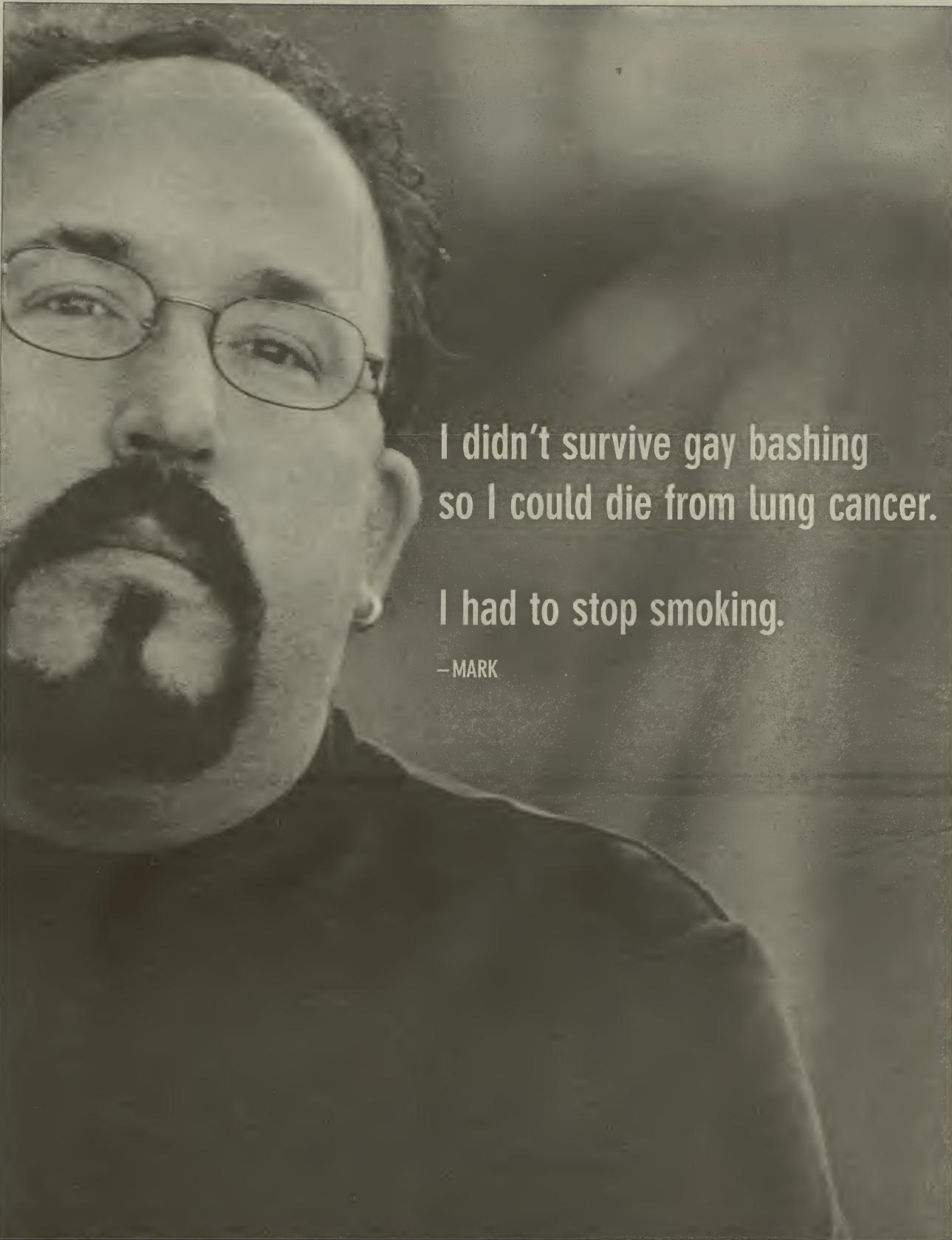
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All-around best-sung 'Don Carlos'
SF Opera highlights: Violeta Urmana's
Eboli, Bo Skovhus' dashing physique.

page 35

Behind the shutter
'Diane Arbus Revelations'
reveals heart at SFMOMA.

page 41

Sensuous trapeze
Meet out gay Cirque du
Soleil aerialist Gaston Elie.

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ARTS & ENTERTAINMENT

BAY AREA REPORTER

Vol. 33 • No. 45 • 6 November 2003

When a kiss is not just a kiss

Killers smooch in Gus Van Sant's *Elephant*

by Brandon Judell

Alicia Miles and John Robinson in *Elephant*



If you're into films that probe the problems of young men and boys, you're probably into the cinema of Gus Van Sant. From *Mala Noche* (1985) to *Drugstore Cowboy* (1989), and from *My Own Private Idaho* (1991) to *Good Will Hunting* (1997) and *Finding Forrester* (2000), Van Sant has dissected the passions, sorrows and needs of youthful gents with surging hormones.

Now in *Elephant*, winner of the Palme d'Or and Best Director prizes at this year's Cannes Film Festival, Van Sant once again takes hold of his favorite subject: boys with dilemmas. His goal: to recreate a Columbine-like scenario and explore why two young stars decided to shoot up their high school.

What Van Sant includes in his take on the subject, episodes that other directors would not even have thought of, is a Gay/Straight Alliance meeting where students chat about what it means to look gay, and if that is even possible. There are also several characters whom you know are gay, even if they aren't aware of it yet. But most controver-



Director Gus Van Sant

sial, and what everyone who's seen *Elephant* is talking about, is the kiss the two boys who turn out to be the mass murderers have while taking a shower together. Are they queer? Are they experimenting? It seems to come out of left field, but is that any reason to complain about it?

And if Van Sant weren't openly gay, would the kiss be considered homophobic?

I asked these and other questions of the cast and Van Sant at the Regency Hotel in New York City recently, where this gaggle congregated to promote this masterful

page 38 ►

Highlights in a Latin line-up

by David Lamble

Preview of 2003 Latino Film Festival

Over the next 10 days, November 6 through 16, the 7th International Latino Film Festival will screen 68 features (fiction and documentary) from 12 countries in at least 14 Bay Area venues. Our focus is on the films selected to play this weekend at the Castro Theatre (November 6-9), which include all the fest's films of specifically queer interest.

Sex, Politics and Cocktails Somebody in charge of scheduling was asleep at the switch when they booked this hilarious satire of LA dating rituals into the before-brunch time-slot: Sunday morning at 10:30 a.m. at the Castro. The only time I've ever been at the theater at this hour was for a wake. First-time filmmaker Julien Lazo Hernandez uses the gossipy, digressive, off-the-cuff style of recent good gay comedies (say, *All Over the Guy* or *Billy's Hollywood Screen*

Kiss) to poke fun at the way some trendy singles (of all persuasions) have practically invented live-in relationships.

With pit-stops at the pitfalls of bossy bottoms, speed-dating and women with strap-ons, the film establishes the true desperation of youngish unattached people before posing its own specific solution. A good illustration of how assimilated Latinos (from various backgrounds) have blended into the cocktail. If you can't catch it at this ungodly hour, mark it down for later viewing. (Castro, 11/9)

Lesbians in Buenos Aires At a time when Argentine filmmakers are making some kick-ass features on almost no money, this informal portrait of a cross-section of lesbian women is startling simply because it exists. Santiago Garcia found a goodly number of goodly num-

A smile from *Sex, Politics and Cocktails*



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One of the dance world's most romantic and genuinely original choreographers, Pascal Rioult celebrates "the lyrical and the gutsy in his unmistakably individual and beguiling way" (*The New York Times*). Following up last year's debut of his *Ravel Project*, one of the most gratifying surprises of the Cal Performances 2002 dance season, Rioult and his company return with three West Coast premieres set to scores by Stravinsky.

PROGRAM: *VENEZIANA*, SET TO STRAVINSKY'S *PULCINELLA SUITE*; *FIREBIRD*, SET TO STRAVINSKY'S *FIREBIRD SUITE*; *BLACK DIAMOND*, SET TO STRAVINSKY'S *DUO CONCERTANT*; AND *BOLERO*, SET TO RAVEL.

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PROGRAM: *BALANCHINE/DIVERTIMENTO NO. 15*, MUSIC BY MOZART; "WALTZ OF THE FLOWERS" FROM *NUTCRACKER*, TCHAIKOVSKY *PAS DE DEUX*, AND *SERENADE*, MUSIC BY TCHAIKOVSKY

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Currency events

Heads up for the queer bucks!

by Roberto Friedman

Yes indeed, those spanking new anti-counterfeit US \$20 bills are sooo gay gay gay! From the fruit-loop new colors to the pumped-up eagle-on-steroids to the gay makeover on **Andrew 'Action' Jackson**, who looks like he's had the all-over beauty treatment from the **Fab Five**, the new \$20 is just as queer as a \$3 bill.

We first discovered that we'd scored a stack of gay Jacksons from an ATM when we pulled out our wallet bar-side during intermission at a performance of **Alonzo King's Lines Ballet** last month at YBCA Theatre. Our dashing date, who hadn't yet seen the new gay lettuce, snatched the bill from our paw and began passing it around the queue, to general interest. Yes, isn't it a darling little piece of legal tender, isn't it festive, and by the way, could we have our 20 back, please?

On other fronts, **Cochettes** co-director **David Weissman** made the pages of the suddenly overpriced **SF Chronicle** last week because his new pair of Levi's 501s don't seem to fit right anymore. Why didn't he call us? We would have published not only his measurements, which the *Chronicle* did, but whether he wears boxers or briefs, and his phone number, too!

But do the campaign reporters of the suddenly overpriced daily paper need sensitivity training? An "SF Campaign Notebook" column last week referred to a fundraiser hostess as "cross-dresser **Donna Sachet**," a term redolent of the '50s and *Father Knows Best*. Surely local journalists **Rachel Gordon**, **Julian Guthrie** and **Heather Knight** should know better by now, living as they do in *LGBT Central*!



Chrysler's crown by Wm. Van Alen

Red rum

Bad influence dept.: Drinking is a pastime which can sustain years of enjoyment, lotsa laughs, and cra-azy anecdotes for future re-telling. But it can also

provide inspiration, as in the true story of **William Van Alen**, the architect of New York's famous Chrysler Building, as recounted in *Higher, A Historic Race to the Sky and the Making of a City* by **Neal Bascomb**, just out from Doubleday.

What inspired the miraculous, distinctive crown of Van Alen's skyscraper masterpiece for auto magnate **Walter Chrysler**? Was it the ancient forms of Asian stupas? Was it the sinuous forms of the new Art Deco? No, writes Bascomb, "**Kenneth Murchison**, the architect's colleague and unofficial chronicler of the skyscraper race to follow, said that Van Alen returned from a trip to Cuba with the shape of the 'neck of a demijohn of Bacardi' in mind." So the architect's inspiration was a good kind of *Rummy* memo.



Out There

some, but the extremely rare works of art loaned for this exhibition do qualify as awesome. Most amazing of all is a 17-ft.-high hanging scroll in ink, gold, and colors on silk of **The Bodhisattva Avalokiteshvara**, one of the monuments of Goryeo painting (1310). It's on very limited loan from the temple of the Kagami Shrine in Japan.

In fact, a number of the treasures in lacquer, ceramics and metalwork on view are on short-time loan because of their extreme rarity, and will rotate through the show's run through January 11, 2004. Dr. Kim revealed that a courier who turned up from the National Museum in Seoul with one of the priceless artifacts had a face exactly like that of one of the pieces on display, a naturalistic *Head of a Buddha* from the 10th century. Awesome!

Leaning Forward, Looking Back: Eight Contemporary Artists from Korea is on view concurrently at the Asian Art Museum, 200 Larkin St. Info at www.asianart.org.

Play date

It's not your father's *New York Times* these days, as evidenced by the following "Correction" which ran in the pages of the Old Gray Lady last week: "The 'Night Out' column last Sunday, 'Leaning Forward, Looking Back: Eight Contemporary Artists from Korea' is on view concurrently at the Asian Art Museum, 200 Larkin St. Info at www.asianart.org.



Peter Sarsgaard plays editor.

Meanwhile, in the *Times' Sunday Styles* section, the toothsome young actor **Peter Sarsgaard**, who plays *New Republic* editor **Chuck Lane** in the new movie *Shattered Glass*, teased readers with a leak about his nude scene with **Liam Neeson** in the upcoming film *Kinsey*, about sex researcher **Alfred Kinsey**. "I always think the searching-for-your-underwear scene requires better acting than the sex scene," he said. But did he mean in art or in life?

Sarsgaard was a stand-out in the cast of *Boys Don't Cry* as a murderous redneck. "I was bi, but I think that was a cover for being gay," he said, "and in my next film, I'm gay." About time.

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FILM

Latino Film Fest

◀ Arts cover

ber of working-class women, auto mechanics, soccer players (as opposed to soccer moms) — women with spunk and poor haircuts, women who remember fighting the military junta, women who single out the Catholic Church as a source of many of their problems, who talk about the stiff-necked attitudes and clueless behavior of men clinging to their macho privileges. Most of all, these women are having their own families and conceiving their own kids despite being doubly invisible.

For many of us, this seems like a time capsule. For the *Lesbians of Buenos Aires*, it's simply the news that somebody has finally decided to tell. (Castro, 11/8)

Wedding Days Sonia, the daughter of a wealthy publisher, is overjoyed as her wedding day approaches. Her groom, Rosendo, appears to be a great catch until certain complications arise: not only is Rosendo gay, but he appears to have a backstory that involves practically every member of the wedding party. Director Juan Pinzas employs a top-notch Spanish cast to deliver a story that alternates between the absurdity of modern relationships and the delicacy of human feelings that lie beneath our ever-changing view of who deserves to wind up with whom. An offbeat story filmed in the Dogma style (with natural lighting and without soundtrack music), employing the Galician language and the splendid seaside vistas from a castle-like country estate. (Castro, 11/8)

Red Bear There's something very appealing about a man who sticks to a code of conduct, no matter how unappealing that code might be. Bear is such a man. A career criminal, he leaves an Argentine prison after serving a term for armed robbery and the murder of a cop. Bear's wife has moved on, leaving to Sergio, a drunkard and habitual gambler, the job of supporting Bear's daughter.

Director Adrian Israel Caetano has little good to say about the crime-infested district of Buenos



The groom is gay with a wicked backstory in the Dogma-influenced offbeat film from *Galicia Wedding Days*.

Aires in which he sets Bear's story. There isn't a single man who isn't a bit shady. Bear stands out not because he's any more or less dishonest, but simply because he comes through when others falter. Eastwood or Gandolfini could play him; DeNiro would be right,

too; but Argentine actor Julio Chavez is perfect. Quick to anger, brutally direct in getting what he wants, Chavez's Bear is a man who's hard to keep your eyes off. He's a man who can kill two men with one bullet.

Money, no matter how it's ob-

tained, is just something that helps Bear move on with life. Offered a bag of cash, Sergio snivels, "I don't want any trouble. I don't want stolen money." To which Bear replies, "All money is stolen." In the '70s, movies like *Red Bear* were a dime a dozen. Today,

they're a bit special. A fine example of the new Argentine cinema. (Castro, 11/6)

The Last Sephardic Jew A young Bosnian-born rabbi ponders the fate of his people, Jews descended from the multitudes expelled from Spain after 1492. What lessons can be learned from the fatal step of the Spanish monarchy, that of ending its centuries-long history of religious tolerance and multiculturalism? Can many of the modern world's present maladies be traced back to 1492: the conquest of the New World and fall of the Old World?

Director Miguel Angel Nieto takes us on a far-flung search for the roots of the Sephardic tradition, discovering the rabbi who teaches a class of Jewish girls in Jerusalem Ladino, the all-but-dead language of Sephardic Spanish. Nieto explores the policies of the Ottoman Empire that produced an odd enclave of Spanish Jews in Greece just before the Holocaust; and an island in the Caribbean that became a haven from persecution and a gateway for the import of Spanish Jews into the Americas. (Castro, 11/9) ▼

www.latinofilmfestival.org



Courtesy Visual AIDS

Floater, detail, by Elliott Linwood

Out There

◀ previous page

Artistic vision

Congratulations to the winners of Visual AIDS' Share Your Vision national art competition, the goal of which is to raise awareness of CMV retinitis, an AIDS-related opportunistic infection that causes impaired vision and even blindness. First place went to Bay Area artist Elliott Linwood for his haunting prints on Plexiglas *Floater* and *Blue Yonder*. He uses photography, sculpture and text in his work. [Full disclosure: Out There collaborated with Linwood on page 37 ▶]

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Cruise control

'Oh Captain!' at the Eureka Theatre

by Richard Dodds

Maybe businessmen don't get tired anymore, but the old Broadway staple of the "tired businessman's musical" is currently on unemployment. *Oh Captain!*, the current 42nd Street Moon production, may be the quintessence of the form. But as esteemed *New York Times* critic Brooks Atkinson wrote in 1958, the show is "giving untired theatrogoers a dull time."

For the drooping fellow arriving at the theater in a gray-flannel suit, *Oh Captain!* had the right ingredients. Foremost was the fantasy of a husband having two lives, one with an English wife of domestic perfection and the other with a Parisian showgirl with a hyper libido. Since in the end fidelity trumps adultery, husbands got some positive reinforcement for their journeys home with the women they arrived with, and the wives in turn could be satisfied that matrimony is the triumphant state.

Among the original lures was a showcase role for upcoming comic actor Tony Randall, who could tweak his own prissy persona playing characters both anal and libertine. Also of note was the score by Jay Livingston and Ray Evans, who arrived for their first Broadway musical with three Oscars for movie songs. But as other hit-parade songwriters unhappily found when staking a claim on Broadway, there is a big difference between writing a catchy pop hit and creating a dozen or so songs that can sustain a story even as loose as what Jose Ferrer and Al Morgan provided for *Oh Captain!*



Is 42nd St. Moon's new production screwball farce or musical comedy?

No hits emerged from the score, and, even in context, none of the songs suggest much more than competent formula songwriting.

In director Greg MacKellan's staged concert at the Eureka Theatre, it's hard to understand just what tone Ferrer and Morgan intended in their libretto. Is it a screwball farce or something closer to musical-comedy realism? Probably it's an uneasy blend of both.

In Randall's role as the two-timing ship's captain, 42nd Street Moon regular Steve Rhyne delivers an amiably polished performance that lacks much of the comic finesse to really make it sail. Susan Himes Powers has the right stuff to play the captain's dutiful wife, and Eryka Raines brings a playful spirit to the role of his Parisian lover. Robert Rossman

lends a dignified air to the role of the world-weary first mate, and Jason Winfield is dashingly on target as a swaggering bullfighter with an eye for the captain's wife.

Choreographer Jayne Zaban has created several lively dances, including an infectious boogie-woogie number for the gobs. Young but stage-savvy Aidan Diskin, in addition to several small but effective character roles, gives the choreography an extra bounce. Musical director Dave Dobrusky is again competently at the piano with a forlorn countenance. ▼

Oh Captain! will run at the Eureka Theatre through Nov. 16. Tickets are \$27-\$29. Call 978-2787 or go to 42ndstmoon.org.

Training wheels

'On the 20th Century' pulls into San Jose

by Richard Dodds

In the *20th Century* is a clever musical-comedy version of opera bouffe, but the 1978 show is a hard one for many people to like. For that reason, and also for the fact that it needs a large production, it is almost never revived. But for those of us who appreciate the big joke that this musical is, American Musical Theatre of San Jose's production is a treat indeed.

Set aboard the 20th Century, the luxury train that once shuttled between New York and Chicago, the musical maintains its satire of showbiz phoniness so consistently that there is no room left for even manipulatively sincere emotions. The show is honest to itself, but not something to provide even the comic-book warmth of, say, *Hello, Dolly!* or *Me and My Girl*.

Based on an old Ben Hecht-Charles MacArthur play, this is the tale of Oscar Jaffee, a flamboyant theatrical impresario of the old school who has lost every penny he ever made. His only hope is to convince his former protégé and lover Lily Garland, now a fabulous movie star who despises Oscar, to star in a musical he concocts on the spot about Mary Magdalene. He has the 16



Judith Blazer as Lily Garland

hours that both are aboard the New York-bound train to pull it off.

The score by Cy Coleman, Betty Comden, and Adolph Green is a sweeping pastiche of opera, operetta, and old-fashioned musical comedy. Although the musical is train-bound, flashbacks of Oscar and Lily's earlier triumphs and imaginings of future shows provide plenty of opportunity to break out of the train compartments.

AMTSJ has obviously sunk a lot of money into director Marc

Jacobs' smooth-running production. The sets by John B. Wilson are lavish, so too the costumes by Elizabeth Poindexter. Add to that a large cast and a 20-piece orchestra, and you have a production that really can fill the vast stage of the San Jose Center for the Performing Arts.

Several notable Broadway veterans headline the cast. Mark Jacoby plays Oscar with commanding, swashbuckling bravado. Judith Blazer is excellent as Lily Garland, creating a character somewhere between Norma Desmond and Betty Boop. JoAnne Worley, although shrill in her solo, is still an enjoyable presence as an eccentric heiress on a mission. Good work, too, from the locally cast tap-dancing porters who help highlight choreographer Peggy Hickey's steps.

You're not likely to see another production of *On the 20th Century*, at least not of this magnitude, pull into a station near you anytime soon. A musical without a heart it may be, but I wasn't about to miss the ride. ▼

On the 20th Century will run at the San Jose Center for the Performing Arts through Nov. 16. Tickets are \$44.50-\$75.50. Call (888) 455-7469 or go to amtsj.org.

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Mistress of the percussive battery

Evelyn Glennie's exciting racket with SF Symphony at Davies Hall

by Philip Campbell

It would be hard to imagine a symphony orchestra without the percussion section, but there is a surprising lack of repertoire devoted in concerto style to that exciting and important division. Thankfully, the amazing percussionist Evelyn Glennie has been busy commissioning works and even composing some of her own over the years. Her most recent guest appearances at Davies Hall demonstrated the worth of her endeavors.

Glennie is a recording star and major concert attraction who manages to combine show-business panache with serious musicianship. The first West Coast performances of Chinese composer Chen Yi's Percussion Concerto two weeks ago proved once again the brilliance of the Scottish firebrand's ambitions.



Glennie: genuine Scottish firebrand

The barefoot percussion virtuoso is a fascinating force of nature onstage. Dashing about with breathtaking agility, alternately caressing and whacking her battery of instruments, she makes

sounds that are hypnotic in their intensity.

Chen Yi, the first Chinese woman ever to earn an advanced degree in composition, could not have a better advocate. After an unusually difficult youth during the repressive Cultural Revolution, she resides now in America and teaches at the Conservatory of the University of Missouri in Kansas.

The Concerto itself draws inspiration from the Beijing Opera, but the composer's skillful blend of Eastern and Western influences is apparent throughout. Augmenting the large traditional orchestra are three percussion sections, including some very interesting and exotic instruments used more commonly in Asian ensembles.

Glennie presided over the vast array with amazing energy and proficiency. There were some attractive lighting effects employed during the course of the performance; Chen Yi requests them in the score, but they were hardly necessary. The music speaks eloquently for itself, and the audience was enthralled regardless of the added theatrics.

Conductor Edwin Outwater was relegated to the role of traffic director, and it was no small task, considering the complexity of the orchestration. He wisely left the spotlight to Glennie and supportively framed her astonishing performance. His chance to shine came in a lithe rendition of

Haydn's Symphony No. 59 in A Major, *Fire*; and Rachmaninoff's thrilling *Symphonic Dances*.

Dada dearest

Last week's subscription concerts included another new work that heavily featured the percussion section. Swedish composer Anders Hillborg's *Exquisite Corpse* seemed aptly titled for Halloween weekend, but it was actually inspired by a Surrealist parlor game of the same name.

The first player writes a word on a sheet of paper and then conceals it, passing the paper on to the next person, who repeats the process. Once the group has finished, the resultant words make up a poem. "The exquisite corpse will drink the young wine" was an early example from the Surrealist's playful catalogue.

Hillborg borrows the technique musically by juxtaposing examples of his own writing styles in a brief 14-minute piece. The influences range from Ligeti to Sibelius, but the effect is curiously homogenized. Like the parlor game, it does and doesn't make sense, and the effect is not only intriguing, but also satisfying.

It was an instructive pleasure to hear the composer interviewed during the pre-concert lecture. His roots in rock music and film-score composition would have been less easily discerned without his interesting comments. He also discussed the role of the contemporary composer in relation to other creative voices in the arts, and underlined the exasperating and uniquely challenging aspects of his calling.

Exquisite Corpse is a soundscape that reveals an exceptional talent and makes us hunger for more and longer examples of Hillborg's work. He is currently composing another commissioned piece for a fellow Swede, mezzo-soprano Anne Sofie von Otter. I have a feeling his music

for voice will be every bit as exciting as his orchestral writing.

The concert also featured a return appearance by pianist Horacio Gutierrez in the Chopin Piano Concerto No. 1 in E minor. I looked forward to this with some caution due to the artist's tendency to overemphasize.



Gutierrez played without bombast.

The Chopin concertos require delicacy and a certain lack of ego if the melodies are to breathe easily. Gutierrez quickly laid my fears to rest. Playing as the composer suggested to his students, with the hands and wrists rather than the arms, allowed the music to flow without bombast. The results were charming.

Guest conductor Alan Gilbert of the Royal Stockholm Philharmonic and the Santa Fe Opera premiered Hillborg's piece in Sweden, so it was fitting that he should introduce it to the States. He also led a breathtaking performance of Scriabin's *The Poem of Ecstasy* and supported Gutierrez admirably in the Chopin. I hope his third shot at the SFS (he was last here in 2000) will be devoted to an extended work that will showcase more obviously his own interpretive skills. ▼

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Memento mori

Franco Corelli, RIP

by Stephanie von Buchau

In 1962, a friend and I spent nine months touring Europe on a motor scooter, attending the opera in London, Sicily, Vienna, Bayreuth, Munich, Paris, Rome, Venice and — the prime object of our visit — La Scala in Milan. The lure was balcony tickets — available only the day before the performance — to the first revival in 83 years of Meyerbeer's *Les Huguenots* (sung in Italian as *Gli Ugonotti*), starring Joan Sutherland, Giulietta Simionato, Fiorenza Cossotto and, in the romantic role of Raoul de Nangis, the Huguenot cavalier who chooses to die with his Catholic sweetheart in the St. Bartholomew's massacre, the Italian heartthrob tenor Franco Corelli.

Corelli, who died in Milan last Wednesday at age 82, was the best-looking tenor of the 20th century. Tall, dark and impossibly handsome, he maintained his broad-shouldered yet lithe physique into middle age. Nobody disagrees about that. Yet Corelli



Italian heartthrob tenor Corelli

was loathed by many critics. They (especially the British, who prefer their tenors bloodless) thought Corelli was a bull in a China shop, with no taste and no technique. They were wrong, of course. John Steane, the dean of British voice observers, recently admitted that everybody had been so busy criticizing Corelli for his (possibly imagined) flaws that they ignored next page ►

OPERA

'Don Carlos' stands and delivers

San Francisco Opera maestro Donald Runnicles excels in Verdi

by Stephanie von Buchau

What are the odds that San Francisco Opera suddenly presents a performance that is about nothing but music? As near as I can tell, there is no philosophical *Konzept* to the *Don Carlos* currently playing at the War Memorial. It is mounted in bland architectural sets, most of them without the proper backing that helps project singers' voices; in sumptuous, historically correct costumes (operatically hideous colors, of course), both designed by Zack Brown. The production, credited to Emilio Sagi but directed by Gina Lapinski, has absolutely no point of view. Except for a ludicrous *auto da fe* (for which I am certain the director can cite historical precedent), this is essentially an old-fashioned "Stand and Deliver Concert in Costume."

And none the worse for that. I heard the second performance last Wednesday. I was positive that would mean that conductor Donald Runnicles had got over his usual first-night adrenaline rush and would not drown his singers in excesses of orchestral noise. I was right. SFO's music director gave one of his best-ever Verdi interpretations.

The opera is a mature one, with a magnificent orchestration. The creepy entrance of the Grand Inquisitor (the too-young and not black-voiced enough Attila Jun), the gloomy horn quartet that prefuses the scene at San Yuste, the sudden orchestral crunch when Posa clashes with the King, were as spine-tingling as they should be. I have reservations about employing an unauthorized five-act Italian version of the opera translated to French, but at least SFO didn't claim it was doing the Paris version. I wish they had not included the "Lacrymosa" section of the prison scene: it adds length to an already long evening; it was cruel to the young tenor essaying the title role for the



Bo Skovhus (Rodrigue, Marquis de Posa) and Mark Duffin (Don Carlos)

first time; and it isn't a very good piece of music in this context. Don't you think Verdi might have suspected that when he cut it before the 1867 premiere?

Plushie-free zone

With this firm orchestral base and no on-stage distractions — Elisabeth didn't own a stuffed poodle; Posa didn't make his entrance on a bicycle; and nobody wore a Fedora — the singers were free to make an emotional meal of Schiller's exquisite drama of personal and public pain. This was the all-around best sung *Don Carlos* at SFO since that watershed first French performance in 1986, the one that made this opera my favorite Verdi piece.

That performance was memorably sung by the late Pilar Lorengar, with the underrated American tenor Neil Shicoff in the title role. No point in pretending that Marina Mescheriakova (Elisabeth) and Mark Duffin (Carlos) even came within hailing distance of those two great singers, but the rest of the cast was better. Robert Lloyd (repeating as Philippe) may be 17 years older, but he's also 17

years wiser, and you can't be too wise to sing the aging, intractable monarch whose young wife loves another. Bo Skovhus may initially play Rodrigue like a frat brother of his insufferable Prince Danilo, but the handsome Dane has plenty of voice and the dashing physique to make this invented character (the rest existed historically) as exciting as he is improbable.

Everybody loved Violeta Urmana's Eboli (*sans* traditional eyepatch), and what is there not to love? The Lithuanian mezzo, who has been singing soprano roles recently, is easily the best Eboli

we've heard at SFO, and the best I've heard in 57 years of live opera-going. She encompassed all the low notes of the "Veil Song" and the high ones of "O don fatal." She has a trill. Without abusing her chest voice, she can be heard clearly in ensembles. She is energetic and dynamic on stage and deserved her ovations.

Duffin took enormous heat on the Internet and in local reviews. I didn't hear his first performance, but I imagine he was nervous as a cat on a hot tin roof. It was his role debut, which he must have learned fast when the scheduled tenor was dropped from the roster, and Duffin had every right to be scared. If he'd had a more sympathetic partner than the waxen and terminally bored Mescheriakova, his puppyish ardor and engaged manner would have registered better. There is no doubt he is overparted, but give him credit for having courage. The voice is smallish, clear and very forward,

with a nasal ring possibly magnified by the French language. He sang very well for much of the opera, hitting his highs cleanly and in tune. The "Lacrymosa" was his downfall; it is strenuous music, and Duffin ran out of gas, singing the final duet on fumes.

Still, there was no need to be so negative. I certainly preferred Duffin's attempts at shading, characterization and tenderness to Richard Margison's bulllike assault the year that Runnicles conducted the opera in Italian. Anne-Sophie Duprels (Thibault), Eric Fennell (Lerme) and Elizabeth Caballero (Celestial Voice) were fine. Gregory Stapp (the Monk) was not. Ian Robertson's chorus, as usual, excelled. ▼

Celebrating Our 25th Year!



Franco Corelli

◀ previous page

his considerable virtues.

Corelli made his stage debut in 1951 as Don Jose, a role that remained one of his most exciting. He bowed at the Met as Manrico in 1961, the same night that Leonore Price made her house debut. You can hear them together in *Trovatore* with Herbert von Karajan in a live recording from Salzburg in 1962, a performance to which we were unable to secure tickets.

We couldn't get into the Birgit Nilsson/Corelli *Turandot* at Scala either, but *Ugonotti* made up for it all. After Corelli and Simonato sang the fabulous love duet in Act IV, with its high D for the tenor, he jumped out of a window, leading to an explosion of hysterical applause, during which it was reported that women actually tore off their jewels and threw them at the stage.

Nana's fave

Corelli made it to San Francisco Opera in 1965. He'd been scheduled for four operas — *Andrea Chénier*, *La Bohème*, *Fanciulla del West* and *Tosca*, but because of an ice-skating accident in Italy, he didn't make it until *Tosca*. The

story goes that he showed up at the rehearsal with a huge bouquet for soprano Dorothy Kirsten (my opera-and-Corelli-loving Nana hissed, "That lucky woman gets to kiss him!") and shyly introduced himself to the assembled cast as if they didn't know who this godlike creature was.

Corelli stories abound but, handsome and crazy as he was (he once left the stage to attack a boozing patron with his sword), he would never have commanded our love and worship if he didn't have that glorious voice, big yet capable of soft, high pianissimi, darkly colored and throbbing with pure Italian emotion.

It was in French opera, of all repertory, that Corelli made the biggest impression on me. Always nervous and insecure, he canceled his first three *Werthers* at the Met in 1971. He finally sang the one we had tickets for. The third act — with Christa Ludwig as Charlotte — was so passionate, we literally had to wring our shirts out when we got back to the hotel. As I recall, the critics didn't like that much, either.

Corelli retired from the stage in 1976, still in full possession of his vocal powers. Nearly three decades later, we've not heard anything like him. Nor are we likely to. ▼



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Pastoral with Pecks

Strange memoir of 'What We Lost'

by Tim Pfaff

What We Lost by Dale Peck; Houghton Mifflin, \$23

Novelist Dale Peck's first book of nonfiction will probably be appreciated most by readers who have not previously admired or read Dale Peck. *What We Lost* is the story of his father, Dale Peck, Sr., with whom Junior has recently come to some kind of terms. It is, by the author's own account, as much a book that wrote him as one he wrote, which is one mark of the Real Writer. Yet earlier, stronger evidence of what a real writer Peck is stalks this occasionally powerful book and makes it seem more afternoon *Oprah* than, even, *Oprah Book Club*.

When announced, the book looked like Peck's long-awaited (and postponed) Next Novel, which, thankfully, is still in the chute. His genre-busting first novel, *Martin and John*, blew the walls off "AIDS fiction." The second, *The Law of Enclosures*, explored a dysfunctional family with one of the most transcendent extended metaphors in modern fiction. Then, Peck's Inner Juvenile Delinquent halved his fan base (without losing me) with the supremely weird *Now It's Time*. Peck deploys a

flat, straightforward style redolent of Norman Mailer in *The Executioner's Song*. It's arguably the only thing that makes this confoundingly complex if short book readable.

The story is innately difficult to follow, thanks to its sheer Peckishness. At its center is a real-life troika of Dale Peck's: his father, Dale, Sr., the protagonist; Sr.'s Doppelgänger, a son named Dale born to Sr.'s alcoholic father and his previous wife, who took the child — in defiance of which Sr.'s father named his next son by his next wife Dale; and the author. The last two Dales make shadowy cameos in Part 2.

Some narrative clarity comes from Peck's savvy choice of "the boy" to identify Dale, Sr. throughout Part 1. The appellation has a creepy, cumulative power. Still,



Peck imagines his father in prose.

Aaron Plant

confusion abounds. In one of the book's "imagined" episodes, when the boy has a moment of bumbling adolescent sex with a girl at a swimming hole, the author inserts this: "When he hears his name in Julia Miller's mouth, he understands why his uncle doesn't name his ladies [dairy cows]. He understands that you only name something when you don't know what it is. You name it to squeeze out all the parts you don't know so that you can hold onto what you do know — what you need, what you think you can control."

This doesn't help.

Ax crux

Still, the large cast of characters is generally well-drawn and memorable. There's fine material throughout. Peck's uncompromising depiction of the ravages of alcoholism leaves indelible impressions. "What can you say to a drunken man with an ax?" is an even more attention-getting question in context. The writing is similarly masterful at capturing the fundamental incoherence of childhood.

Nearly as many cows as people figure as characters in this mightily odd tale, and Peck's narrative of the death of one of them — and the complex of feelings it sets off in "the boy" — is arguably the book's finest moment. It's certainly the one most redolent of the Peck of the novels, where event, feeling, and perception fuse in exalted, ecstatic, drastic language.

What first seems like one of next page ►

Moscone and Milk remembered

The University of San Francisco commemorates the 25th anniversary of the slaying of Mayor George Moscone and Supervisor Harvey Milk with a series of events on the USF campus beginning November 6. Most programs and events are free and open to the public and, unless noted, will be held at Presentation Theater on the USF campus, 2350 Turk St. at 7 p.m. Reservations for all events can be made online at www.executionofjustice.com.

Highlights include:

A rare public appearance by Stephen Scherr and Douglas Schmidt, Dan White's attorney, discussing their now-infamous defense;

A panel discussion with authors Mike Weiss, Paul Krassner and Lance Williams, who covered the murders, riots and trial, moderated by KQED's Michael Krasny;

Performances by members of the San Francisco Opera;

A student production of the play *The Execution of Justice*; and

Programs devoted to remembering Harvey Milk and George Moscone.

"The University of San Francisco is proud to sponsor these events," said Peter Novak, a faculty member in USF's Department of Visual and Performing Arts. "This was an important and pivotal time in San Francisco's history, and as the city's oldest university, we felt it appropriate to remember the events that forever changed the politics and character of our city."

Nov. 6-8, 13-15, 7 p.m. *Execution of Justice*, Emily Mann's play performed by students in the USF Performing Arts and Social Justice Major, with special guest Equity artist Mark Rafael. Tickets: \$12

Nov. 9, 2 p.m. Screening of the Academy Award-winning documentary *The Times of Harvey Milk* (1984), by Rob Epstein and Richard Schmiechen.

Nov. 9, 7 p.m. KQED's Michael Krasny will host

a panel discussion with authors who covered Dan White's trial, the White Night Riots, and the murders on November 27, 1978. Panelists include Mike Weiss (*Double Play: The San Francisco City Hall Killings*), Paul Krassner (*Sex, Drugs and the Twinkie Murders: 40 Years of Countercultural Journalism*), and *San Francisco Chronicle* writer Lance Williams.

Nov. 10, 7 p.m. An evening remembering the legacy of Harvey Milk. Speakers include: Stuart Milk, Milk's nephew; Tom Ammiano, San Francisco City Supervisor; Dan Nicoletta, a photographer and Milk's friend; and Harry Britt, political activist/leader.

Performers from the San Francisco Opera will sing selections from the opera *Harvey Milk* by Stewart Wallace and Michael Korie, and from the solo show *You Gotta Give 'Em Hope: Harvey Milk in His Own Words* by James Kennedy. Performers include Hugh Russell, baritone (as Harvey); Eric Fennell, tenor (as Scott); and Bryndon Hassman on piano.

Nov. 11, 7 p.m. *Remembering George Moscone* Friends and family gather to remember Mayor Moscone's life and legacy. Speakers include Chris Moscone, Mayor Willie Brown, Cappy Lavin, Corey Busch, and others.

Nov. 12, 7 p.m. *From Harvey Milk to Diane Whipple: 25 Years of San Francisco Legal History* Dan White's attorneys Stephen Scherr and Douglas Schmidt will make a rare, joint public appearance to talk about the trial and their famous defense. Jim Hammer, Assistant District Attorney and Head of Homicide Division, will also speak with special emphasis on how the courts have changed from then to now. Co-sponsored by the USF School of Law.

Nov. 13-15, 7 p.m. *Execution of Justice* by Emily Mann. Based on trial transcripts, reportage, and interviews surrounding the assassination of Moscone & Milk. The play includes characters from SF's past and illuminates the trial of Dan White, which changed the city's history forever. ▼

THEATRE

Born in trapeze tights

Meet Gaston Elie of Cirque du Soleil

by Richard Dodds

Trapeze artist Gaston Elie, one of only two out-gay performers in Cirque du Soleil's *Alegria*, knows that buff bodies clad in tight-fitting costumes are part of the circus' allure. "I think for audiences, it's pretty exciting," he said, "and that's what the circus wants."

Elie also knows it can be erotic, even fetishistic. "Of course I've met people who had fantasies about trapeze artists and the tight clothes and all that," he said. "But I have to wear this costume every day. It's nothing exciting for me."

Besides, Elie, 30, grew up in a circus family in Buenos Aires, and the daily sight of his parents in stretchy and revealing clothing did its share of desexualizing the look. "For me," he said, "it's normal."

The young performer was on his cell phone after finishing a workout at a gym in Portland, the previous stop in the *Alegria* tour arriving Nov. 6 in San Francisco. Elie is now in his fifth year with the show, always as one-half of the boy-girl team performing what Cirque du Soleil calls "the dra-

matically sensuous Synchro Trapeze."

Elie and his original female partner spent seven months at Cirque du Soleil's home in Montreal creating the number. When Paulina Rasanan took over, Elie said, "We had to make this number in only three weeks. Now we're still creating."

The job has its ups and downs. "It's pretty hard, but it depends," Elie said. "Like, last night was pretty easy, and I was very happy. It depends on your body and what mood you're in."

Elie's overall mood improved two years ago when he met Keith, a massage therapist, during the show's run in Denver. "It was during Gay Pride, and Cirque had a float. We met and started dating. It was hard in the beginning because I was moving city to city, and we spent six months dating from a distance. And then Cirque offered him a job because they were looking for a massage therapist. It can be hard when you work and live with your boyfriend 24/7, but it's going really well. He's a great guy."

Although Cirque du Soleil kicked up a storm of protest when it fired an HIV-positive gymnast from its show *Mystere* for "safety

hazard" reasons, Elie reports no signs of homophobia from his vantage point.

"The big managers in Cirque are gay," he said, "and with me and my boyfriend, it's just hands together backstage. I kiss him in front of everybody, and no one says anything about it."

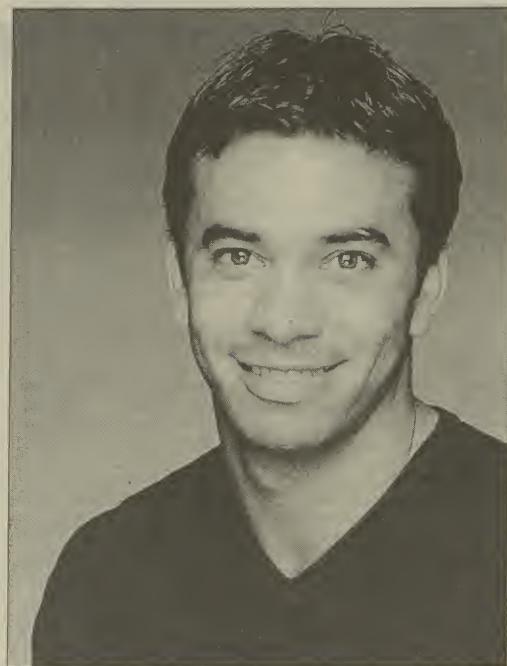
Argent teens

Back in Buenos Aires, where he came out to his parents when he was 18, Eli said that gay tolerance is fairly advanced. "We have civil unions already," he said. "It's the only country in all South America where you have the rights to be a legal couple."

On his next visit home, Elie will be bringing along his boyfriend to meet his parents. "They're very cool," he said.

Elie has another year on his contract with Cirque du Soleil, and hasn't decided yet whether to travel to Japan when *Alegria* goes there the following year. "It looks like I can do this for a few more years," he said of his physically taxing profession. "I know my career is going to end sometime, and I have to think about moving on."

Whatever he does, he hopes it can happen in Argentina. In fact,



'I've met people who had fantasies about trapeze artists and tight clothes.'

he recently bought a house there for future use. "Buenos Aires is a very cosmopolitan city, and I love the nightlife," Elie said. "Every time I go to another country, I love my country more." ▼

parking lot Nov. 6-Dec. 14. Tickets are \$50-\$70. Call (800) 678-5440 or go to cirquedusoleil.com.

Out There

◀ page 31

wood on a series of artists' books in the '80s. Texts 'r' us.] The winning artworks were recently shown at Artists Space in New York City. Info at visualAIDS.org.

From Sandow Birk's *Inferno*

festival's ongoing *Best of Italy* series, trumpeters **Enrico Rava** and **Paolo Fresu** blew the roof off the old Herbst Theatre by playing their interpretations of classic **Miles Davis** tunes. *Mamma mia*, those were some hot horns!

Finally, **SF Opera's** five-act *Don Carlos* at the War Memorial reminded Out There of why we love Italian opera the best—even when it's sung in French! Put us down for an order of *spaghetti puttanesca* and a nice glass of Chianti. Ciao baby! ▼

Dale Peck

◀ previous page

the book's major flaws — its refusal to explain why Dale, Sr. left the dairy-farm home of his loving Uncle Wallace to return to the chaos of his family, where his violent, abusive mother is an even greater terror than his pathetic, pants-wetting father — slowly reveals itself as a strength. The heartbeat on both sides of the Wallace-Dale, Sr. rift is revisited

with unflinching directness later. The abused almost always go back to their abusers, to the bafflement of people who love them more, or better. There is no explanation, and Peck's demur turns out to be a bold move, not a dodge.

The other hurdles Peck puts in his readers' way are more likely evidence of his lack of distance, however understandable, from his subject. Even if he is *l'enfant terrible* of Manhattan letters, as legend has it, a strong editor could have helped him make the story more

direct. At a mere 52 pages, Part 2 is as dense a narrative, as thick with characters, as a 900-page Russian novel. It reads like a treatment for a Robert Altman flick.

Even the title, while conveying *ur-Weltschmerz*, is puzzling. *What We Lost* feels more like "what we found," and one can only cheer the manifest healing that has taken place between Junior and Senior. This is clearly a book that needed to be written. The lingering question is whether it needed to be published. ▼

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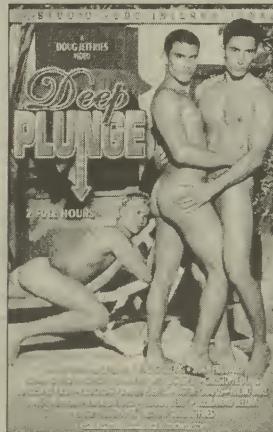
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Italian jazz artist Enrico Rava

Adolescent inferno

Is there an 'Elephant' in the classroom?

by David Lamble

Directors will be fighting over this story." — mass-murderer Dylan Klebold

"Tarantino... Spielberg." — mass-murderer Eric Harris

Among the many things Harris and Klebold got wrong was their romantic notion that the directors whose movies had fueled the boys' myths of themselves as persecuted outsiders would be eager to take on the myth-destroying *Götterdämmerung* they wrought on their world. As lovers of things Germanic (the Columbine shootings took place on Hitler's birthday), Harris and Klebold might at least have appreciated the irony that Gus Van Sant saw the operatic in what they planned and executed, along with their classmates.

Like Harris' military dad, Van Sant's father's sales trips took him on a gypsy journey through the American heartland, with a stopover in Colorado before ending up in Portland, Oregon, the filmmaker's cinema home and the location for *Elephant*.

Elephant is a startling new film which is not so much a docudrama on school violence as a fictional reinvention of the painfully frank style of documentary-making begun in the '60s by Frederick Wiseman. The difference is that while Wiseman's *High School* (1968) caught actual students attending the soul-numbing rituals of a kind of minimum-security prison to which kids voluntarily report each day, *Elephant* has real adolescents, picked by a casting director and asked to improv being kids on a routine schoolday that goes horribly awry.

In the beginning of *Elephant*, John (John Robinson), a skinny young teen with a bottle-blond

shag cut whose jeans cling magically to barely visible hips, is riding shotgun as his drunken father (Timothy Bottoms) steers an erratic course to school, sideswiping a parked car and just avoiding hitting a kid on a minibike. John finally screams out, "Mom's going to kill you, what are you doing? Dad, I'm driving." John delivers the film's first lesson: that having clueless parents may be a fate worse than being raised by wolves.

John, who will be the only character in the film to shed a tear, is as close to a conscience as exists in this twisted buddy tale, in which two 17-year-old boys, Alex (Alex Frost) and Eric (Eric Deulen), find themselves on the bottom of their school's social pecking order.

Cross fire

Some of the film's dialogue began with a script by novelist JT LeRoy (*Sarah*), tossed out by Van Sant on the hunch that the kids' instincts were truer and less on point than a fiction-writer's.

Van Sant and his director of photography, Harris Savides,

know that we know the ABC's of Columbine, and refuse to rub our noses in all the obvious melodramatic "stations of the cross" leading up to the final bloodbath. We observe Alex being pelted in a science class by bullies who have slyly distracted the teacher's attention with an ego-stroking question.

The student shooters come into focus in the basement of Alex's parents' house. One chilling sequence has the boys playing hooky, watching a doc on Hitler's rise to power, receiving an express package with the automatic weapons, climaxing by shooting at a woodpile.

Two emotionally charged moments involve an unexpected kiss. John, who joins the company of Van Sant characters given to heartfelt expression of painfully sincere feelings, harassed by the principal, Mr. Luce (Matt Malloy from *Neil La Bute's In the Company of Men*), because his father's misconduct made him late for class, is found crying by a female student, who gives him a sweet peck on the cheek.



Study of an American calamity

Then, in the film's lone erotic moment, a scene that the real Harris and Klebold wouldn't have been caught dead doing on camera, Alex and Eric jump into the shower — filmed from an oblique angle and featuring one of the most plaintive preludes to a kiss in screen history, as one naked boy confesses to another, "I've never, ever kissed anybody, have you?" Then they head to school to kill as many of their classmates as they can.

Elephant's music track features Alex's brooding interpretation of two Beethoven piano sonatas. There's no REM-like ballad to act as a cue for this insular little world's final curtain; it's signaled by Alex's hitting an unexpectedly discordant note. Unlike Showtime's *Bang Bang, You're Dead*, with its ferociously charged portrait of an alienated student by the gifted Ben Foster, *Elephant* challenges audiences to decide what has been learned from this most American of calamities.

During my eighth-grade shop class, the bad luck of an incompetent teacher and an unusually high population of bullies for a mostly Jewish high school led to the most humiliating year of my life. In high school, I was on the rifle squad. Had I lived during Alex and Eric's (Eric and Dylan's) years of living dangerously, rifle practice might have married the thought (horrible deaths for my tormentors) to the deed. As luck would have it, one bully's untimely demise brought me the kind of justice that's better not examined too closely. ▶

Elephant kiss

◀ Arts cover

new film.

To break the ice slowly, I first asked Nathan Tyson, who plays Nathan, a hunky football player who has all the girls drooling over him, if his character was true to life.

"I'd say it's a little fantasy," the blonde teen replied.

Then it's mostly true?

"A little," he replied, smiling coyly. "I'd like to say it was all true, but I can only go so far."

What about the reality of the gay consciousness-raising group

in the film? How did you find that?

"Our school has that same program," Nathan noted. "There are gay kids at our school who are open about it and really do not meet with any criticism. It's quite the respected program, actually."

First, respect

The filmdom's new blond heartthrob John Robinson, whose face is featured in *Elephant's* posters, nodded. "I found it more like [gays] gain more respect when they're open about it," he said. "People really respect that. That's a hard decision that they have to make to come out. It's a

hard decision."

Bennie Dixon, who plays the solidly-built, unafraid Benny, the lone black student in the film (or so it seems), added, "My school is like the opposite. I'd have more respect for them to come out with it, but you know, when you only have one or two of them who kind of show the feminine qualities of someone who's gay, and they don't necessarily come out... They deny it, or you know they might get their nails done or something. I think it would be better for them to let everyone know that they are secure, because they get teased, and stuff like that."

And what about the gay kiss in the shower?

Nathan: "It's not a gay kiss. It doesn't really relate to homosexuality."

Bar: "In your opinion."

Nathan (laughing): "In my opinion. But it's more of a reference to their last moments, their final sort of intimate experience. They're about to do something intense and completely detrimental, and it's their last day on Earth, and they both realize it's more of just a final experience and a final share of emotions, because they're the only two people who seem to understand each other."

John: "Most people don't catch it, but in that scene, they say to each other like, 'I haven't kissed anyone before.' I asked my friends about that. They said, No, they hadn't heard it. When Gus wrote it, he wanted to show that these kids didn't care, so don't even judge them. They didn't care about kissing. They're about to go and die, and they're about to do something totally detrimental. I thought the kiss was more like a kiss goodbye."

Benny: "It was a strong scene to me. You had to think about that, you know. Like, what could these kids be thinking? I don't know. Different views. It kind of just popped up. I mean, I never even think about that."

Prelude to a kiss

Turning to Van Sant on the issue, I wondered if there was any more he could add. He could and did. "The kiss was a way to explain

the boys' intimacy. It's not supposed to be that they are gay kids or that they have ever kissed each other before, but they're going someplace where they're not going to return from. Things don't really matter any more," he said. "So this particular moment comes up, and one guy had never kissed anybody. It was a spontaneous thing that I think just came up imaginatively to describe something that I thought could be within their world. Just an incident that might be within their world."

Bar: "Did the two young actors understand why?"

Van Sant: "They probably understood the point without me explaining the point. I don't remember explaining the point. I was explaining that it was a kiss. That was the big thing for them. They didn't want to do it. To them, it was like the only negative thing in this perfect project. They got to play in a movie, but they had to do this one scene. But they got kind of used to it, and they never really asked why. I think maybe they knew why."

Bar: "Will the public get it?"

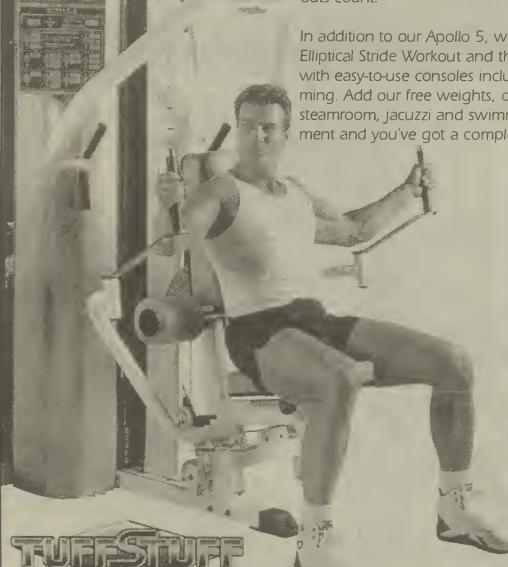
Van Sant: "Yes, now there's the issue with showing it to the public. But pretty much everybody I showed the film to, I would ask about that one scene, and they always came up with the reasons for not including it, but always 10 of the wrong reasons, such as fear of not being politically correct by people misunderstanding it. I don't think that the kiss is particularly like a gay kiss. But if you have like a very basic knee-jerk reaction, the audience could conceive of it as a gay kiss, or as the filmmaker saying that these guys should be in the Gay/Straight Alliance. If they were, maybe they wouldn't have carried through with their plan."

"But I never really thought of it like that. When I was in high school, the kids that kissed in the showers were always the straight kids. The boys that kissed each other at a party would be the two most popular boys, because they could do whatever they wanted. Nobody was challenging them. Nowadays it might be different."

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FILM

Paper chase

The inside scoop on 'Shattered Glass'

by David Lamble

This emotionally taut docudrama might be called the Anti-christian version of *All the President's Men*. A handsome but emotionally slippery young man infiltrates the newsroom of a small Washington-based journal of opinion. Soon his very pop articles are creating a buzz, and a publication that once regarded itself as "the in-flight magazine on Air Force One" briefly veers towards being a kind of *Rolling Stone* for policy wonks.

Chaffing under a regime that almost ejaculated to articles on ethanol subsidies, by the late '90s, the staff at *The New Republic* was looking for a guru. They found one in the person of a bespectacled young man who at the slightest hint of disapproval would slip into a self-deprecating mantra, "Did I do something wrong? Are you mad at me?" Reporter Stephen Glass (Hayden Christensen) looks like he just stepped out of the pages of the Sunday *New York Times Men's Fashion* supplement. Glass treats his magazine and its readers as if they were the enemy, collateral damage in pursuit of his strange inner demons.

Glass' articles, with their tabloid titles like "Monica Sells" and "Hack Heaven," soon changed the atmosphere at the magazine. Staff meetings began to take on

the eccentric qualities one might associate with the writers of the David Letterman show. It was "Hack Heaven" that crossed the line, a purported first-person account of a convention of computer hackers in which the daring young geeks acquired agents like pro-football running backs, and then started a bidding war for their services by the very software giants they had once bedeviled. When an online magazine, chagrined at being scooped on their own turf, claimed that the subjects in "Hack Heaven" couldn't be verified, *The New Republic* was suddenly under siege, its soul and survival very much at risk.

Pink slip

Christensen displays a Johnny Depp-like knack for tapping into the feminine side of his hormonal rage. In a key scene, Glass is pursuing his favorite pastime, being everybody on the magazine's best friend or surrogate kid brother. He's seen taking a young intern under his wing, remembering staff birthdays, doing incredibly picayune favors like leaving a bottle of Coke in the fridge labeled with the name of an editor who liked her cola chilled without ice. At a party, Glass berates himself for this orgy of ass-kissing to his friend Amy (Melanie Lynskey). "All I do is give people more reason to assume I'm gay," Glass recounts an odd rendezvous with a

man who is a source for an article. "He somehow managed to slip his tongue down my throat." "How'd that happen?" "I don't know."

Shattered Glass kicks into a deliciously high gear in a battle of wills between Glass and the magazine's new editor, Chuck Lane (Peter Sarsgaard), giving an emotionally restrained performance in stark contrast to his mood-swinging redneck killer in *Boys Don't Cry*. While Christensen revels in playing boys who do cry whenever they need to, Sarsgaard's Lane is a man who is embarrassed by his own lack of cool, as if he had "Dare to be dull" tattooed to his forehead.

When it appears that Glass has faked as many as 27 of the 41 articles he wrote for the magazine, Lane's resolve to fire him is blocked by a female staff member (Chloe Sevigny) who employs the politics of victimhood to back her feeling that Glass' survival trumps the magazine's continued existence. "You can't fire him, Chuck. He's a confused, distraught kid."

First-time writer/director Billy Ray elicits performances from both leads that ratchet the emotional violence of the film up beyond one's normal comfort zone. At the end, one almost yearns for the catharsis of manly violence that never comes. ▶

Opens Friday.



Hayden Christensen plays misbehaving pseudo-journalist Stephen Glass.

Jonathan Wexler

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Hijacking in Rio

Brazilian 'Bus 174' is for real

by David Lamble

Filmmakers who loved the off-kilter pulse of Brazilian society as featured in such fiction films as *Central Station* and *Mango Yellow* should not miss the brilliant documentary *Bus 174*. Nothing really prepares you for the roller-coaster ride of a real-life bus hijacking, captured in all its tabloid TV glory but enriched with interviews with people who witnessed the crime and have important information about the troubled young man responsible.

Director Jose Padilha wrote and produced *Charcoal People*, a heart-breaking study of the conditions endured by the almost feudal class of Brazil's poorest rural workers. He opens his new film

with a breathtaking helicopter tour of Rio de Janeiro, beginning with the beauty of the coastal mountains and ending up along the drab route of Bus 174. It's a perfect intro to a story that cuts across social strata like a butcher's knife through a bloody slab of meat. Padilha's exposé of the Felliniesque world of the Brazilian prison system alone is worthy of its own film.

Bus 174 plays like a character-driven thriller, a Brazilian *Dog Day Afternoon* with the drugged-out rhythms of the slow-motion freeway pursuit of OJ. Padilha lets us watch through the open windows of the stalled bus during the efforts of police negotiators and the mostly female hostages to convince the hijacker to surrender. Flashbacks tell the story of Sandro, a grown-up slumkid-

turned-thief and drug addict, who survived a raid on his gang of street urchins by a police death squad, and who saw his mother stabbed to death when he was six. The climactic end of the bus siege is as stark and riveting as anything from the streets of Baghdad. ▶

Opens Friday.



Director Jose Padilha's documentary captures an actual hijacking.

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Still smoking, and still flaming

by Victoria A. Brownworth

The smoke has not yet begun to clear over California from the most brutal fire season in decades. Scenes of devastation have played out all day long on local news and been grave enough to wrest the network anchors from their New York desks to stand, covered in ash, reporting on what is part act of God, part man-made disaster. Those of us who have escaped the inferno, either by sheer luck (some houses remain untouched on blocks otherwise leveled to cinders) or geography (the fires always spare the northern tier), can only watch in horror as each night's news presents yet another incinerated vista, yet another series of homeowners shaking their heads in tearful disbelief.

National coverage of the fires on the networks, morning shows and *Nightline* has been nothing less than stellar, but has raised many questions about what's to

be done to prevent or at least forestall the horrors and damage visited by a Santa Ana sweep as perilous as the one that has in two weeks' time killed more than 20 people, countless animals, taken out more than 3,000 homes and obliterated to ash close to a million acres of land.

Nightline has presented a series of experts in forestry, engineering and the environment to discuss (and of course, dispute) what should be done. Overbuilding into heavily forested areas has presented serious problems in the fire season, which is always, inexplicably, fueled by arsons. Two of the worst fires were sparked not by Santa Ana gusts over dried-out foliage or by lightning strikes, but were deliberately set by firebugs. Controlled burns of chaparral seem to be a necessity if such building is to continue, but the debate has only begun. As the fires diminish and the flames cease to play out in that small Western town.

Last week, Tom Brokaw stood in Lake Arrowhead surrounded by fire trucks, the haze of smoke a far different backdrop from his usual crisp New York set, his navy-blue blazer dusted with ash. Brokaw reported on one of those only-in-America tales that left him speechless where even the devastation of the fires had not.

The "Reverend" Fred Phelps, a defrocked Baptist minister and leader of a small Baptist hate sect from Topeka, Kansas with strong anti-gay sentiments, has returned to Casper, where he camped out during the funeral of Shepard and the trial of his killers. The placards carried by his faithful read: "God Hates Fags," "God Hates America," and "AIDS Kills Fags." Phelps and his gang of zealous thugs were on hand to "celebrate" five years of Matthew Shepard burning in hell.

Perhaps other networks missed the story because the fire coverage and continued killing in Iraq ate up the brief half-hour of newstime, but NBC is to be applauded for not letting Matthew Shepard's memory and all it has come to symbolize for queer Americans die.

In the center of Casper, a small park houses a large monument of the Ten Commandments, donated years ago to the city by a local Eagles lodge. Because the town accepted this monument so many years back to no complaint, it unwittingly opened the Church/State door to Phelps and his gang, who have now donated their own monument to the city's park. As depicted on Brokaw's newscast, the monument is a marble headstone with Shepard's image, the well-known chapter and verse from *Leviticus*, and commentary on commemorating five years of Shepard burning in hell for his sins of sodomy.

The people of Casper, still chastened by Shepard's murder, are both outraged and in a quandary, as they cannot legally refuse the monument's placement under the current circumstances. To their credit, the Eagles lodge who initially donated the Ten Commandments have offered to take them back and place them elsewhere on private property, but legally the city owns the monument now and the gift cannot be rescinded. This dreadful matter is now headed for the courts.

The news story got full feature coverage and included interviews with the Eagles head, city government officials and Phelps' vitriolic daughter, who explained that God's hatred of fags had to be honored and recorded in some way. As the camera cut back to Brokaw, he could only shake his head in disbelief and go to commercial. Thanks to Brokaw and NBC for airing the story and giving it the time and weight it deserved.

A story we are sorry to see resurrected for voyeuristic contemplation also comes from the religious hinterlands out West. Elizabeth Smart, the 12-year-old girl abducted from her home by another religious zealot 18 months ago and then kept captive for nine months until she was rescued by police, is speaking out on the tube.

Now nearly 14 and (allegedly) recovered from the ordeal in which she became a chador-draped sex slave of the cultish man

and his wife, Smart has appeared in the last week in a prime-time special with Katie Couric, and on a full hour of *Oprah*.

We had mixed emotions when Princess Diana's butler came forward with new revelations in a series of interviews, notably one with Barbara Walters on 20/20 last week, but his new book was due to hit the shelves in a few days, and the royals remain fascinating public figures to many. Thus, poor taste or not, we shook our heads but kept watching.

Smart is a kid, however, and one who has been victimized by a series of crimes, including sexual assault. She is rumored to have been impregnated by her accuser, but that issue was not discussed in the interviews we saw. Why is her devout Mormon family putting her on TV and exposing her to questions about such a painful ordeal? It's one thing for adults to tell all for the cameras, but Smart could not legally do so without the consent and support of her parents. Certainly the wealthy Smarts do not need the money from such TV coverage. Is a book in the offing as well? We hope not.

Is it about fully removing responsibility for her kidnapping from her parents, on whom some suspicion had rested for the months she was missing and presumed dead? What is this ghoulish display about, more American TV 15-minute-celebrity voyeurism? Whatever it is, we are disgusted by it. While we feel the young Elizabeth is a brave girl, we can only think that this airing of her experiences is further damaging her, now at the hands of adults who are not crazed kidnappers but people who should know better. Is this how religious conservatives treat their children? Smart's parents, NBC, ABC and the usually extremely kid-sensitive Couric and Oprah should be ashamed.

Are we blue?

Speaking of shame, we've been concerned about the new season of ABC's *NYPD Blue*. The season opened with a case involving a former teacher who had been imprisoned for molesting several boys in his tutelage. The next episodes featured a transsexual murder, then scenes of queer fear/revulsion in which a swimmer

stood around in highly revealing Speedos, literally shifting his penis around for the camera and the cops, bending over and revealing some ballroom dancing not featured at Arthur Murray. Then there's the problem of Bill Brochtrup, one of the only out gay actors on TV also playing a gay character. After five seasons, he still has nothing to do but simper. Can he get a life or at least a storyline? *Blue* remains one of the best dramas on TV, but we cringe often at the use of questionable queer-themed material, and viewers should watch with caution and concern.

After the disturbing Halloween episode of ABC's *The View*, in which Barbara Walters was dressed as Marilyn Monroe, replete with whispery voice, and



The View's Vieira poses nude.

Meredith Vieira was dressed in full (and quite effective) drag as a pirate, we don't know what to make of Vieira's decision to pose for *Playboy* to celebrate her upcoming 50th birthday. Vieira, also host of *Who Wants to Be a Millionaire* and former reporter for *60 Minutes*, has been seen on *The View* in recent weeks kissing a female co-host full on the mouth for more than a few seconds, and some other questionable antics. The often cantankerous Emmy-winning Vieira is one of the best-paid women on daytime TV and used to be an ace reporter. We aren't sure what her midlife crisis might be, but somehow we think posing nude for *Playboy* isn't the cure.

Meanwhile, for those of you who can't get enough of TV divas, Martha Stewart gives an exclusive interview to Barbara Walters on November 7 on 20/20. We know it's politically incorrect, but we still love Martha (she outdid herself last week with her Halloween prep). Stewart's still fabulous and her show relentlessly enjoyable. We hope it will still air from prison.

Finally, in a TV week from hell, there were a few light moments. The imitable Michael Stipe of R.E.M. (he of the shiny pate and sexual ambiguities) performed on Leno last week wearing pants with large with anti-Bush comments about the 2000 presidential election results (no, we haven't all moved on) and blue makeup. When Leno commented on the makeup, Stipe noted that he had seen FOX's conservative talk-show host (and star of Al Franken's *Lies and the Lying Liars Who Tell Them*) Bill O'Reilly on Leno, and he was wearing makeup. "I wear makeup because I'm an entertainer," Stipe said, then quipped, "O'Reilly wears makeup just to look human."

Fabulous. It's comforting to know some are not losing their (political) religion in these increasingly grim days of the Republican anchlass. Stay tuned. ▼

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ART

Portrait of the photographer

'Diane Arbus Revelations' at SFMOMA

by Will Shank

One of the first images in the wonderfully complete catalog that accompanies the Diane Arbus retrospective at the San Francisco Museum of Modern Art speaks volumes about the photographer's work. It reveals Arbus in black and white, nude except for her panties, and pregnant, clicking the shutter on a view camera while staring, head tilted, without expression, into a full-length mirror.

The show *Diane Arbus Revelations* is in many ways a very large portrait of the artist herself. This is the first large-scale show since 1972's MoMA exhibition which is devoted exclusively to the work of Arbus, who is compared by SFMOMA photography curator Sandy Phillips, in her catalog essay, to Eva Hesse and Louise Bourgeois in terms of her relevance to the history of art of the late 20th century.

Born into affluence in Manhattan and raised on Park Avenue, Arbus (née Nemerov) used her camera as a tool for "cultural anthropology," exploring the infinite haunts of New York's multilayered world from its matrons of high society to the inmates of its mental hospitals. Best-known as a photographer of titillating subject matter from nudist camps to transvestite dressing rooms, and for her portraits of dwarves, giants, fire-eaters and hermaphrodites, Arbus defies categorization. And, 32 years after her suicide at the age of 48, she continues to surprise. There are myriad unexpected twists and turns in her work on display in SFMOMA's 4th-floor galleries.

What is revealed principally in *Revelations* is that Arbus was as significant a writer as she was a photographer. Thoughtfully culled from her notebooks and diaries by curator Elisabeth Sussman and Doon Arbus, the artist's daughter, her writing reveals a poetic concern for her subjects that is not immediately evident in the photographs. "You see someone on the street and essentially what you notice about them is the flaw... but there's a point between what you want people to know about you [as a subject of a photograph] and what you can't help people knowing about you... I've always called that the gap between intention and effect."

As her ambition drove her to forge a career in the competitive world of photography in the 1940s and '50s, Arbus encountered everyone who was anyone in photography as a friend, mentor or collaborator, from Berenice Abbott to Lisette Model to Richard Avedon. Commercial assignments in the '60s for such high-profile and then-daring publications as *Esquire* and *Harpers Bazaar* gave her access to rich and famous subjects from Norman Mailer to Mae West to Marcello Mastroianni (the latter seen, in the SFMOMA show, in a black-and-white image at the height of his career in 1963, inclined seductively on a hotel bed). They also gave her opportunities to hone her skills as a photographic essayist, although much of the writing that accompanied her photographs ended up on the floor of her editors at the magazines.

Public rites

An artistic breakthrough came



'The Human Pincushion, Ronald C. Harrison, N.J. 1962' by Diane Arbus

in the mid-'60s when, as a Guggenheim Fellow, she created the chance to explore the subject of "public rituals." Some of her most memorable work came from photographing the contests, festivals, and circuses of America. She wrote, in her application for the Fellowship, "These are symptoms and our monuments. I want simply to save them, for what is ceremonious and curious and commonplace will be legendary."

Far from being the ambulance-chaser she might seem, Arbus showed an almost painful sensitivity for her subjects. MoMA's curator emeritus John Szarkowski, organizer of the last retrospective, noted about Arbus that "[her] portraits show that all of us — the most ordinary and the most exotic of us — are on closer scrutiny remarkable. The honesty of her vision is of an

order belonging only to those of truly generous spirit."

The SFMOMA exhibition (which after its premiere here travels on to six more venues) avoids the obvious pitfall of the dread monotony of gallery after gallery of similar-format photographs. (Arbus worked almost exclusively in black-and-white.) SFMOMA has accomplished this deftly by breaking up the flow of the exhibition with extraordinary if non-literary recreations of the artist's "library" of ephemera and handwritten notes. Ironically, for the work of such an edgy artist, the galleries have never seemed more homey. ▼



'A young man in curlers at home on West 20th Street, N.Y.C. 1966'

Collection of Jasper Johns

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OUT & ABOUT

Calendare

by Mark Mardon

Amethyst City

If you're alive and conscious and at all spiritual in modern-day San Francisco, you're aware our little island of sanity shines like amethyst amidst the bleak festering sore of a world we inhabit. And according to legend and lore at the bewitching website wicca.com, "amethyst and magic have been connected for at least 2,000 years... Amethyst can be used to increase psychic awareness, to sharpen the 'sixth sense'. Because of this, many people keep a crystal with their I-Ching, tarot, or Rune tools. It is considered a very spiritual stone."

I bring this up to remind us to take pride in our magical art and artists. Maybe amethyst should be adopted by The City as the official magical gem. Ever notice how the liberal application of gemstones and rhinestones to ordinary outfits turns them into dazzling sartorial enchantments? It's magic!

Nowhere was this more evident last weekend than at the two-day art and performance show at Rumi Missabu's house, where gemstones and rhinestones mixed in opulent abundance on elaborate drag outfits, amid art splendors unseen since the early days of the Cockettes. Rumi's place was packed with a mix of elders from the gay seventies (and before) — all as animated as twenty-somethings and gorgeous in their regal bearing — with young-uns newly emerging into their artist skins.

Cockettes and friends mingled in rooms filled floor-to-ceiling with faboo paintings, sketches, photographs, postcards, embroidered jackets and lots, lots more. The effect was breathtaking. Celebrities milled about, entranced. Among the contributors to the collection were Biron, Peter Berlin, Tomata du Plenty, Carl Linkhart, Dan Nicoletta, Mark Phillips (maker of amazing embroidered jackets) and Michael Johnstone, to name only a few.

In addition to all the art, the Cockettes and family held an afternoon cabaret/fashion show in the back yard, splendid with foliage and faerie art. Among other performances, young Moon Trent and his cohort Consuelo Ramirez from Visitors Kimberly livened the crowd, a great display of Trent's antics and some truly catchy songs. Painter extraordinaire Carl Linkhart wore stunning drag while singing comedic hits from his own musicals. The amazing cabaret artist Cara Vida, in skeleton face and wide brimmed hat, sang a devilishly demented "Cabaret of the Dead." And Cockettes co-filmmaker (with Bill Weber) David Weissman proved he plays a mean nose harmonica!

Weissman's unusual musical talent may not be what brings him fame and fortune, but it helps explain how he and Weber helped bring about a Cockettes renaissance. The duo injected a spark of silliness into their documentary, thereby capturing the essential flightiness of the troupe, and the beautiful humanity of its participants. As the delicious readings by Cockettes cohort Sweet Pam made clear, the Cockettes of yore lived to vivid excess. Now, as elders of the queer community, they generate all the gravitas you'd expect of magical-art queens. ▶



"Chauffer — Beverly Hills, 1975" by Anthony Friedkin, part of "Timekeeper" at LA's Stephen Cohen Gallery. See Thursday.

Fri

Sondheim's 'A Little Night Music' @ Goat Hall

Goat Hall Productions presents "A Little Night Music," music and lyrics by Stephen Sondheim, book by Hugh Wheeler, suggested by the Ingmar Bergman film *Smiles of a Summer Night*. Stage direction by Harriet March. Music direction by Brian M. Rosen. Choreography by Dean Lumbas. Pianist, Dave Hurlbert. Sondheim's enchanting musical romance follows a half-dozen lovestruck upper-class Swedes through a dizzying dance of coupling and uncoupling in the perpetual twilight of the midsummer North. Behind its frothy wit lurk piercing glimpses into the human heart. \$20 gen'; \$15 student/seior. 8pm Nov. 7, 8, 14, 15, 21 & 22; 7pm Nov. 9, 16 & 23. Goat Hall, 400 Missouri St. (at 19th St.). Tix/info: 289-6877; www.goathall.org

Impact Theatre's 'Macbeth' @ La Val's Subterranean

Impact Theatre presents a fast-paced, brutally honest, bloody version of Shakespeare's thriller Macbeth. After a spectacular performance on the battlefield, Macbeth is unexpectedly promoted and is suddenly a heartbeat — or two, or three — away from becoming King. He knows this is his one and only shot, and his ambitious wife is not about to let little things like morality or justice stand in their way. Starring Pete Caslavka in the title role, with Alyssa Bostwick as Lady Macbeth. \$15 (\$10 students); Thu., Nov. 10 is pay-what-you-can). 8pm Thu, Fri & Sat thru Dec. 13 (no show Nov. 27). La Val's Subterranean Theatre, 1834 Euclid, just north of the UC Berkeley campus. Tix/info: 510-464-4468; impacttheatre.com

Liliane Monteviechi @ Teatro ZinZanni

Paris-born stage and screen star Liliane Monteviechi returns to the international cast of "Teatro ZinZanni: Love, Chaos & Dinner," reprising her role as hostess extraordinaire, Madame ZinZanni, from Nov. 6- Feb. 15. Plus Michael Davis as the lonely juggling Chef Tad Overdon; Seaside comedian Kevin Joyce in a new role as the Maître D', Martha Enson as the comic dish-washer; and the Canadian acrobatic duo Sindhu Love (Gilles Lacroix and Eugenie René). Served with five-course gourmet dinner. \$99-\$125. 6pm Wed-Sat.; 5pm Sun. Showtime approx. 3 hrs. Pier 29, Embarcadero. Tix/info: 438-2668; www.zinznanni.org

New Work: Beth Ozarow @ Space 743

Opening reception: New Work by Beth Ozarow. This body of work comes out of an experiment in building. It began with the idea of making multiples of a simple, fig-

urative form, a reduction or short-hand, of sorts, using a pattern to lay out slabs and construct several of the "same" busts. Free. 6-8pm. 743 Harrison St. (btwn 3rd & 4th). Info: 777-9080.

MAX TGIF @ Argent Hotel

Every Friday, members and guests of The Men's Associated Exchange (MAX) gather at a popular venue for "after work" cocktails and socializing. These are probably MAX's most popular events, offering a friendly atmosphere where people are encouraged to meet new friends and make business contacts. 6-9pm; The Argent Hotel, 50 3rd St. (at Market), Garden Room. Info: www.maxonline.org

Sundance Stompede

Gala Hoedown @ Galleria Design Center
Country-western singers, dance performances, an open dance floor and the men of the 2004 SoMa Bars' Best Calendar, all benefiting San Francisco's AIDS and Breast Cancer Emergency Funds. Part of the Sundance Stompede, SF's Annual Gay & Lesbian Country-Western Dance Weekend (Friday-Sunday, Nov. 7-9). Although the Sundance Stompede caters to lesbian and gay participants, all open-minded country-western dance enthusiasts are encouraged to attend. \$30 advance; \$40 at door. 7:30pm-1am. Galleria Design Center, 101 Henry Adams St. Tix/info: 820-1403; www.stompede.com

'You Should Be So Lucky' @ NTC

Opening night: The New Conservatory Theatre Center presents Charles Busch's screwball comedy *You Should Be So Lucky*, directed by Christopher Jenkins. In this contemporary Cinderella story set in Greenwich Village, Christopher, a timid gay electrologist, performs an act of altruism that leads to a ten-million-dollar inheritance, but only after he accidentally shocks his benefactor, Mr. Rosenberg, causing a fatal heart attack during a hair removal treatment. Rosenberg's fiercely materialistic daughter Lenore resents sharing the inheritance with anyone and initiates a wacky public battle on the Oprah-like "Wanda Wilson Show," starring Cambria Busovetsky, Scott Cox, Michael Dukeman (as Christopher), Adrienne Krug (as Lenore), Laura Sotile and Richard Wenzel (as Mr. Rosenberg). \$38 opening night with post-show reception; \$18-\$28 other nights. 8pm (2pm Sun). Thru Jan. 4. NCTC, 25 Van Ness Ave. (at Market). Tix/info: 861-8972; www.nctcf.org

Sat

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East Bay Gay Asian Film Festival @ The Oakland Museum

Asian Health Services presents the "5th Annual East Bay Gay Asian Film Festival." Featuring: Tong Xing Lian (2003, 8 min, English and Chinese w/English subtitles), a collaboration between students Ty Lim and Chris Tipton-King at UC Berkeley; Tong Xing Lian is a vivid portrayal of a familial theme: the clash between traditional Asian culture and queer identity. The film is notable for its presentation of a gay Asian/Black relationship. Also: Burlesk King (1999, 109 min, Tagalog w/English subtitles). Mixing gratuitous nude dance scenes with melodrama, Burlesk King follows the adventures of Harry and James, two young straight men who escape to Manila to work as "macho dancers" in the city's gay clubs. The film also examines how gay relationships offer the only possibility of class mobility for young men in poorer Asian countries. If you've seen it already, it's time to see it again

Other Cinema @ ATA Gallery

Other Cinema presents the NorCal theatrical premiere of Mark Bowden's *The Subversion Agency*, an experimental feature on "ideological slippage" in the free-for-all that's known as "international political intelligence." Nine years in the making, shot in Cuba and Florida, and boldly mixing both live-action and archival material, *The Subversion Agency* is a Situationist-inspired parody of the spy/thriller genre, with a hip trick-bag of formal fillips to keep the critique-a-poppin'. Opening the show: a rousing excerpt from *Che!* (1969) with Omar Sharif in the title role and Jack Palance as Fidel! \$5. 8pm doors. 992 Valencia St. Info: 824-3890.



Actor/playwright James Patrick Kennedy takes part in "Remembering Harvey Milk" at USF's Presentation Theater. See Monday.

Erin O'Neill @ Harvey Milk Photography Center

The Bay Area Photographers Collective (BAPC) presents a free talk and slide show by Erin O'Neill, who has been investigating gender through her photography since 1993. In awarding her the James D. Phelan award (1997-98), Camerawork wrote, "This work unmasks gender from its foundation in the physical body." Her investigation of gender issues has included the SF club scene in the early '90s, and "Kings of the Roads," environmental portraits of drag king performers. Free. 2pm. 50 Scott St. (at Duboce), downstairs. Info: 255-9569.

financial privacy, and how to save money on prescription drugs for seniors. 1-3pm. 579 Madrid St. (at Russia St.). Info: Aly Young, aide to Supervisor Sandoval; 554-6978.

Lavender Seniors of the East Bay

Lavender Seniors, a group for gays, lesbians, bisexuals and transgenders over the age of 55, will hold their monthly potluck at 12 noon. They also seek volunteers of all ages to work with socially isolated seniors. San Leandro Community Church, 1395 Bancroft Ave., San Leandro. Info/rides from BART: 510-667-9655.

Carl Rakosi's 100th Birthday @ Main Library

The Poetry Center at SFSU, the San Francisco Public Library, and Friends & Foundation of the SFL, with SF Board of Supervisors President Matt Gonzalez, present: "A Celebration of Poetry on the Occasion of Carl Rakosi's One-Hundredth Birthday," featuring Rakosi himself, live and in person, sharing the podium with a host of fellow poets of great renown, plus long-distance contributions from famous poets in New York, Providence, England and Scotland. Rakosi's work will be associated with the Objectivists group of poets, who came together in a special 1931 edition of *Poetry* magazine, guest-edited by New York poet Louis Zukofsky. The Objectivist poets became known for its focus on the distinct, clear image, use of speech-based rhythms and a common tone of voice, and direct "objective" presentation of its subject. Free. 1-4pm. Main Library, 100 Larkin St. (at Grove).

GLS @ Fort Baker

Join Gay and Lesbian Sierrans for an ongoing habitat restoration project at Fort Baker, at the north end of Golden Gate Bridge. Meet 9:15am at the parking lot between the Parade Grounds and the Children's Discovery Museum. Work until lunchtime. Bring work boots & dress for dirty work. Also layers, rain gear water and (optional) lunch. Info: 510-531-9345; cesteane@earthlink.net

GLS @ Henry Coe State Park

Join Gay and Lesbian Sierrans for a challenging 12-mile hike at Henry Coe State Park, the largest state park in northern California. Meet at the SF Safeway (Church & Market) at 8:15am for carpooling (depart at 8:30am sharp), or at the park headquarters at 10:15am (call or email for directions). Bring lunch, water, money for gas, layered clothing. Contact leader at 415-753-1191 or jburke56@earthlink.net

Town Hall Meeting @ Excelsior Playground Clubhouse

District 11 Supervisor Gerardo C. Sandoval and State Senator Jackie Speier invite all District 11 residents, businesses and organizations to a Town Hall Meeting to address issues of identity theft and



Steve Epperson, Skyler Cooper, Pete Caslavka and Casey Jackson play in Impact Theatre's Macbeth at La Val's in Berkeley. See Friday.

sun

'25 Years Later' @ Presentation Theater, University of San Francisco

The USF Dept. of Visual and Performing Arts (home to the country's only major in Performing Arts and Social Justice) and the USF School of Law present "25 Years Later: Authors Speak Out on Murders of Mayor George Moscone and Harvey Milk." Part of the University of San Francisco's week-long commemoration of the 25th anniversary of the slayings. KQED's Michael Krasny will host a panel of authors who have written about the slayings of Moscone and Milk, the subsequent White Night Riots, and Dan White's murder trial. Panelists include Mike Weiss (*Double Play: The San Francisco City Hall Killings*), Paul Krassner (*Sex, Drugs and the Twinkie Murders*), and San Francisco Chronicle writer Lance Williams. Free. Open to the public. Presentation Theater, USF campus, 2350 Turk St. (just west of Masonic). Reservations: www.executiononjustice.com

'Path of Crime'

@ Make Out Room
San Francisco's Famous Burlesque Revue Presents: "Path Of Crime." A noir-flavored night of Burlesque featuring the Usual Suspects! "Path Of Crime" is an all-live music revue driven by San Francisco's Famous Burlesque Orchestra; sexy sizzling dancers, sultry singers, kooky comics and much more. Dress to excess! The Make Out Room, 3225 22nd St. (btwn Mission & Valencia). \$15. Doors at 8pm; show at 9pm. Seating limited. Info: 647-2888; www.sfburlesque.com

'Lit from the Hive!'

@ Urban Forage
"Lit from the Hive!" — a new series hosted by omnibliss literary genius Kirk Read in the cozy comfort upstairs at Urban Forage, the cool raw-foods restaurant at Fillmore & Haight. Tonight: A release party for local award-winning publishing geniuses *Suspect Thoughts* Press. Featuring Ian Phillips, author of the Lammy-winning *See Dick Deconstruct*; Matt Bernstein Sycamore, author of *Pulling Taffy and Out* magazine's "Hottest Novelist Under 30;" Greg Wharton, editor of the award-winning *Of the Flesh and Best of the Best Meat Erotica*, even though he's a vegetarian. Surprise guests! Free. 8pm. At Urban Forage, 254 Fillmore St. (at Haight). Info: 255-6701.

MAX Hikes

@ Marin Headlands
Join the gay men of MAX for an easy-going hike along a very popular scenic trail in the Marin Headlands from Tennessee Valley to Tennessee Cove. Free (reservations required). 10am-4pm. Info: www.maxonline.org

Mon 10

'Remembering Harvey Milk' @ Presentation Theater, USF

An evening remembering the legacy of SF Supervisor Harvey Milk, who was murdered 25 years ago. Speakers include Stuart Milk, Harvey Milk's nephew; Tom Ammiano, gay supervisor extraordinaire; Dan Nicoletta, the acclaimed photographer, who was a close friend and employee in Milk's camera store; and Harry Britt, heir to Milk's supervisory seat, political activist and community leader. Performers from the San Francisco Opera will sing selections from the opera *Harvey Milk* by Stewart Wallace and Michael Core. Featuring Hugh Russell, baritone (as Harvey); Eric Fennell, tenor (as Scott Smith, Harvey's lover); and Bryndon Hassman, piano. Also: Actor/playwright James Kennedy will perform a selection from his powerful solo show, *You Gotta Give Em Hope Harvey Milk in His Own Words*. Free. 7pm. Presentation Theater, USF campus, 2350 Turk St. (just west of Masonic). Reservations: www.executiononjustice.com

QComedy

@ The Center
QComedy presents "Monday Night Gay Comedy." This week's host is Mary Kennedy (from Los Angeles). Also appearing: Doug



Scott Cox and Patrick Michael Dukeman play in Charles Busch's screwball comedy "You Should Be So Lucky" at NCTC. See Saturday.

We love to see you smile!



Photo: Steven Underhill.com

Holsclaw, Nick Leonard, Angie Krass, Zoe Dunning, and Bridget Schwartz, \$8-\$15 sliding. Reception at 7:30pm; show at 8pm. SF LGBT Community Center, 1800 Market St. Info: www.qcomedy.com. Tix: www.harveymilk.org

Tue 11

Aaron Shurin @ Jewish Community Library

The Bureau of Jewish Education and the Jewish Community Library present a rare prose reading by legendary San Francisco poet/writer Aaron Shurin (*Into Distances, The Paradise of Forms: Selected Poems, and A Door, Unbound: a Book of AIDS*). Shurin will give the first public presentation of his brief memoir, "King of Shadows." Telling the story of his role in his high school production of *A Midsummer Night's Dream*, Shurin merges unearthly lyricism and down-to-earth detail in a funny, piercing coming-of-age and coming-out tale about finding oneself through the vocation of poetry. 8pm. Jewish Community Library, 1835 Ellis St. (btwn Scott & Pierce) on the campus of the Jewish Community High School of the Bay. Pedestrians enter at 1835 Ellis; drivers, enter enclosed parking at Pierce, between Eddy and Ellis. Buzz intercom and announce event you're attending. Info: www.executiononjustice.com

'Scrap Metal' @ 'Trannyshack'

Tranny headbangers unite! It's "Scrap Metal" night at Tranyshack, an all-star Rock-'n'-Fuckin'-Roll night benefit for Metal Patricial. Special \$7 cover. 10pm-3am (show at midnight). 9th & Harrison. Info: www.helkin-na.com

Wed 12

'From Harvey Milk to Diane Whipple' @ Presentation Theater, USF

Panel discussion: "From Harvey Milk to Diane Whipple: 25 Years of San Francisco Legal History," in which Douglas Schmidt and Stephen J. Scherr, the defense attorneys for assassinated Dan White, make a rare appearance to discuss the Milk/Moscone trial and its long-term legal legacy, plus Jim Hammer, assistant district attorney and head of SF's Homicide Division, discussing the case from a prosecutor's point of view, with special emphasis on how the courts have changed from then to now. Free. 7pm. Reservations: www.executiononjustice.com

'Tranny Fest 2003: Full Throttle'

"Tranny Fest 2003: Full Throttle," the world's only transgender film and arts festival, takes San Francisco by storm! It's a four-day (Nov. 12-15) extravaganza of performances, parties and parties climaxing in a marathon film festival showcasing more than 30 films and videos on the sweet complexity, diversity, and sex appeal of lives lived on the gender continuum. Festival Co-Directors Christopher Lee, Shawna Virago and Al Austin put the pedal to the metal with this year's "Full Throttle" theme — muscle cars, hot rods, hot pants, and more than 50 genderqueer and transgender filmmakers, artists, and activists strutting their stuff. Tonight: "Pedal To The Metal Schmooze Fest Party," from 7-10pm at the fabulous, cozy Lexington Club, 3464 19th Street (btwn Valencia & Mission). Free. 21+. Enjoy hot rods, sizzlin' chili, and DJ Rhani spinning your favorite classic rock tunes. Also: from 3-6pm, Nov. 12 & 13, it's Tranny Fest's free "High Octane Video Lounge" at Black 'n Blue Tattoo, 381 Guerrero St. (at 16th). This karaoke-style video lounge offers more than 15 fantastic video premieres to choose from. Info: www.trannyfest.com

Thu 13

'Talkin' About A Trans Revolution' @ The Women's Building

"Tranny Fest 2003" and the Transgender Law Center present "Talkin' About A Trans Revolution," a panel discussion to stir up hot trans/gender community issues, moderated by Tranny Fest Co-Director Shawna Virago. Panelists: Theresa Sparks (Alice B. Toklas Democratic Club, SF Human Rights Commission; Good Vibrations); Pablo Espinoza (CUAV; TransAction); Dusty Araujo (Int'l. Gay & Lesbian Human Rights Commission); and Johnnie Pratt (People in Search

of Safe Restrooms; Transgender Law Center Board of Directors). Info: www.trannyfest.com

AIGA's 'Audiographic' @ Old Federal Reserve Bank Bldg.

The American Institute of Graphic Arts, in conjunction with Blue Note records and SFJAZZ has invited Bay Area designers to submit original album cover art to be exhibited and sold at this annual celebration and fundraiser. Learn all about record-cover collecting. Find the perfect album cover to compliment your stacks of records at home, or start your own collection. Featuring aural acrobatics throughout the evening by the SFJAZZ All-Star High School Ensemble, directed by Dr. Dee Spencer. \$10 AIGA & SFJAZZ members; \$20 gen'l. 7-11pm. 301 Battery St. Tix: 626-6008.

'The Art of Clay' @ The Art Gallery, SFSU

The Art Gallery at San Francisco State University presents "The Art of Clay," featuring 17 emerging local ceramic artists continuing the legacy of such greats as Steven De Stauber, Richard Shaw, Viola Frey, Ron Nagle, and the late Robert Arneson and Peter Voulkos. Derek Weisberg's ceramic style reflects hip-hop sensibilities; Elizabeth Orleans creates visual and tactile textures; Trisha Kyner sculpts the "felt body as much as the seen body." Free. 5-8pm. Exhibit runs thru Dec. 11. Cesar Chavez Student Center Art Gallery (Terrace Level), SFSU. Info: 338-2580; www.sfsu.edu/gallery

Anthony Friedkin @ Stephen Cohen Gallery, LA

Opening reception: Anthony Friedkin's "Timekeeper," a 35-year retrospective. Friedkin grew up surfing the Southern California coast, studied at Art Center College of Design, UCLA, and London Royal College of Art, worked for Magnum Photos, and produced a series of photo essays which include: *The Gay Essay, 1969 and 1970; The Beverly Hills Essay, 1975 and The Hollywood Series, 1978*. A new monograph accompanies the exhibition. Limited edition with original print also available. In the viewing room: "JFK 1963 — A Remembrance." 7-9pm. Valet parking next door at GRACE Restaurant. Exhibition runs thru Dec. 31, Tue-Sat., 11am-5pm. 7358 Beverly Boulevard, Los Angeles. Info: 323-937-5525; www.stephencohen-gallery.com

WANNA SUBMIT?

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Down the final stretch

Fall leather season packed

by Mister Marcus

The end of the year fast approaches and as you will see, the packed calendar of leather events, contests, fundraisers and developments requires scrambling to see what you can and cannot attend. It gets expensive traveling from coast to coast, and to all those cities in between. Nevertheless, many of you manage to make it via your plastic and frequent-flyer miles, and often airfares are paid for by the producers or organizers of these events.

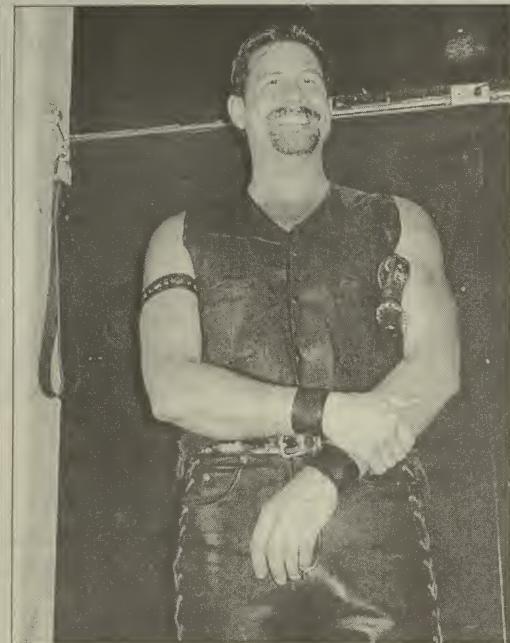
As we head into the final weeks of the year, November is a nightmare of trying to juggle one's calendar. This weekend alone, there is the Mr. International Rubber Contest at the Cell Block in Chicago, the Mr. Palm Springs Leather Contest in that desert oasis, Mr. Leather Ottawa in Canada's capital, Mr. Florida Leather in Fort Lauderdale, and locally, the Mr. and Ms. Santa Clara County Leather contests in San Jose.

Next weekend, the Mr. British Columbia Leather in Vancouver, B.C., the Mr. Pistons Leather Contest in Long Beach, the Mr. North Coast Leather weekend up at the Russian River, and Ms. San Diego Leather contest in San Diego. On Thanksgiving weekend, the Toronto Leather Man contest will take place in Canada.

So far, December looks pretty clear, calendar-wise. The main event is a toy drive geared mostly for children with HIV. Santa auctions will take place in New Hope, Pennsylvania, and in Las Vegas Nevada.

Here are the funds you requested

Next Thursday, November 13, Folsom Street Events will distribute the funds generated by the Up Your Alley Fair and the Folsom Street Fair. The hand-out will occur between 1900 and 2100 in the Crowne Plaza Hotel (480 Sut-



Mister Marcus

ter Street). If you've been invited, remember that business attire or dress leather is requested.

Odds and ends

Former SF Leather Daddy Vick Germany celebrated her birthday a couple of weeks ago, and raised almost \$200 for the Women's Cancer Resource Center with a rousing buffet made by her mom and entertainment by Ms. De Meador of the Fat Bottom Review.

At the recent Celebrity Pie Throw at the world-famous Russian River Resort in Guerneville, a whopping \$15,400 was raised for Food for Thought,

Face to Face, Russian River Senior Center, and several other Sonoma County agencies. A lot of people went out of their way to get plastered with pies to raise that amount. The funds are tentatively scheduled to be distributed during the Mr. North Coast Leather contest weekend. Bravo, and thanks to Vic Germany and the organizers of the Celebrity Pie Throw event and all that participated.

Roger Hickey retires with honor

After 8 1/2 years at the helm of the world-famous Cell Block Bar in Chicago, that leather bastion on North Halsted Street, Roger Hickey has decided to give up a next page ►

EVENTURES IN LEATHER

Wednesday & Thursday, November 5-6

Daddy's Bar is in the midst of celebrating its 8th anniversary, ending tonight. Be on hand for the naming of Daddy of the Year and Employee of the Year. Best wishes for success in the future!

Weekend, November 7-9

Mr. International Rubber contest at the Cell Block in Chicago;

Mr. Palm Springs Leather contest in Palm Springs;

Mr. Leather Ottawa in Canada;

Mr. Florida Leather in Fort Lauderdale;

Mr. and Ms. Santa Clara County Leather in San Jose.

Friday, November 7

The men of Raging Stallion will appear at the "Leather Sweat Ball" in Green Bay, Wisconsin, hosted by the Argonauts MC.

Saturday, November 8

"Hoedown 2003" at the Galleria Design Center tonight as hundreds of country/western dance clubs converges on The City and all to benefit the AEF and BCEF. For info click on www.stompede.com.

Sunday, November 9

"Jay and Michael" celebrate their recent Toronto wedding ceremony at a party from 1600-2000 at Daddy's to benefit the LA&M.

More porn models appear at a Colt Studio video release at the Fusion Dance Party. For info: www.frictionevents.com.

Tuesday, November 11

Bondage Buddies get all tied up tonight at 933 Harrison. Doors open 2000-2300. For info: 777-HEAD.

Weekend, November 13-16

Russian River consortium presents Leather Weekend featuring the Mr. North Coast Leather Contest on Saturday night in Guerneville. Russian River Resort, Fife's, Eagle, Rainbow Cattle, and almost everyone in town are involved. See you there?

Saturday, November 15

Northward to Vancouver, B.C. for the Mr. British Columbia Leather VII in the Crystal Ballroom of the Landmark Hotel. For more info, click on www.mrbclleather.com.

SF Leather Sir Tom Braddock presents a Nasty Erotic Leather Domina benefit at Club Rendezvous on Polk St. tonight.

In Long Beach, Kurt Pierce steps aside to sash his successor at the Mr. Pistons Leather Contest at Pistons Bar in North Long Beach. For more info, click on www.pistonsbar.com.

The Ms. San Diego Leather Contest at the GLBT Center in that fabled city. Sheryl Dee steps aside but still has five months to go with her American Leather Woman 2003 title.

Frisk me first

by John F. Karr

I'm fed up with directors who find surprising tenderness in fight scenes. I don't care if the fighters are flying, in slo-mo, or flying in slo-mo. What I'd like to see is some surprising feistiness in tender scenes.

And that's exactly what's delivered in [2] *The Movie*, for which the estimable Chi Chi La Rue has supplied four deliciously observed make-out scenes that are feisty, fervent, and always passionate—especially when playing it a little rough.

That's not at all surprising. As the first offering from the new Unzipped Video Studio, the movie has been produced by Specialty Publications. You know them as the publisher of *Unzipped, Men*, and, of course, [2]. That's the all-photo magazine whose pages showcase romantic, passionate duos—pages which [2] *The Movie* brings bracingly to life. The softcore magazine has become full-tilt, deep-plunge hardcore, the result of an obvious concern taken for the project by the director and his crew. JD Slater's music has warm, melodic vitality, a slight edge, and is expertly synched to the action. The lighting is warm and theatrical, bright but not harsh. The image has lush presence. Hue Wilde's videography easily catches novel views and salient details, and Scott Coblio's edit is smooth.

Things begin formulaically enough, with tasty young morsel Trey Alimore browsing through the classifieds to order in. But there's nothing formulaic about the treatment he receives when the hired hand arrives. If Jack Ryan gave me those kind of strokes while kissing me that earnestly, it'd all be over. And he's just beginning. Ryan's got a flat-as-fettuccine kinda

body that's interrupt-ed quite suddenly by a stiffly uncooked hunk of rigatoni (that's a thick tube of noodle) sticking straight up mid-stem. There's a truly exciting moment when Jack's boner comes creeping up over the waistband of his pants: just the tip, suddenly the head, and then a stiff couple inches. Dropping trou, he stands back, twitches it a few times, letting Trey admire it. Then he advances, and Trey's lips are magnetically drawn to its bulging crown. And oh, hallelujah!, how they make out, this buttercup-fresh kid and the hard-boiled adult whose style is romantically nasty. A real boner-fest yields to a rejoicing of rimming, and then Jack pulls a rubber from his sock, suits up, lubes it, and



A swell kiss for Rob Anthony (with hat) & Adam Wolfe in [2] *The Movie*

ever so slowly inches it into Trey, all the while milking his dick. The kid groans. So will you.

Clock watch

The fuck is complete with lots of those patented La Rue "he sits on it while facing the camera and joyrides" shots, with Ryan really pummeling that ass from below. It's

pretty breathtaking. While giving a good bucking from below, Ryan reaches around and jerks up the kid's load. It's been an organic, continually building and passionately focused scene. This is good porn, made all the more effective by its real-time feel. If we can believe the frequently glimpsed clock on the nighttable, the scene may actually have been filmed in real time; if not, then give the filmmaker even more credit for adroit clock wrangling. At any rate, Ryan's earned his 100 bucks. That makes an hour of joy only \$1.66 per minute. A swell bargain.

The succeeding scenes keep up the sizzle. A cop (visits a local home and gets seduced by the resident

(rough player Rob Anthony), who throws him in a sling and pulverizes his ass in a scene notable for its lack of the steely attitude that usually saps this kind of butch-guy scene; these guys play hard, but friendly, with sly smiles driving them on. Then the cop goes home to play a scene with his lover, succulently juicy babe Sam Tyson. (Cop: "I think I'm going to have to run you in." Completely naked lover: "Don't you think you ought to frisk me first?")

Newly blond Rob Romoni and sensational Jason Land fully deserve the full half-hour of the extended finale. There are acres of sexy foreplay involving well-packed Speedos, and mounds of probing kisses being exchanged while taunting fingers trace netherlips. Oh, yes, outrageous rimming. Then Land squats on Romoni's plenitude of penis and bobs, his own sharply projectile prick poking the air as if to rend it. And then the boys flip-flop! And all of this, all the scenes in fact, played with true passion. When the filmmaker applies himself, see what wonders can be wrought. [2] *The Movie* sets out to illustrate passionate encounters, and entirely succeeds. It's a lesson to pornographers everywhere. www.buygay.com

Karnal Knowledge



Mister Marcus

◀ previous page

successful business. Yes, the Cell Block has been sold and the new owners took over this past Monday, November 3.

The whole town was invited for a farewell salute to Roger, who has been a member of the North Halsted Merchants Association for several years. He has also been a big supporter of Equality Illinois, The Center on Halsted, Vital Bridges and Hellfire's McAdory Fund. I have had the good fortune to know Roger Hickey. He is a

charming, delightful person who makes strangers feel at home in his bar via manager David Boyer and when Patti Brown was on the staff. Thanks for almost nine great years, Roger. The entire leather community wishes you much success in whatever endeavors you choose in the future.

Reminder for auction bidders

A reminder that if you were a successful bidder on any items at any auction, don't be a lagger. Honor your commitment. Be reminded that auctions are held to raise money and the longer your

delay paying for your item(s), the more anxiety and work it makes for organizers.

Connecticut sash

The Hartford Colts up there in Connecticut staged their annual Mr. Connecticut Leather contest last weekend. Only three men stepped up to the plate. When it was all over, James Taylor of Wallingford, Connecticut was the winner. No runner-ups were named. Mr. Taylor advances to compete at the Mid-Atlantic Leather competition in Washington, D.C. in January. He is also a member of the Hartford Colts, MC. ▼

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Jason Priestley on his crotch, Charles Busch, and kissing a guy in drag

by Brandon Judell

John Hurt drooled over him in *Love and Death on Long Island* (1997). Now Charles Busch hungers for his kiss and his crotch in *Die, Mommie, Die*. Those two finally caught on. The rest of us have been palpitating over the boy ever since his made his first milkshake on *Beverly Hills, 90210*.

Yes, Jason Priestley, 32, is still as lovable as ever, even after his recent car crash, and he still looks prettier than most of us who haven't been in car crashes. Is that fair?

Well, anyway, the young man decided to let his hair down with Charles Busch and director Michael Rucker by his side the other day at the Regency Hotel.

B.A.R.: Stanley Tucci had to play someone with a small penis in *The Streets of New York*. He said it caused him no problems. In *Mommie, I have to play someone with an extremely huge penis. Was it a stretch for you?*

Priestley: Uhhh. No, really. Tony Parker was the role I was born to play. I've been researching my whole life.

Charles Busch: It seems like this whole thing about the size of your dick is in every paper because of this film.

Priestley: Yeah, yeah. No, no. It started with *Details* magazine actually. When I was living in Toronto.

Michael Rucker: It's been whispered about for years, but now it's in the forefront.

Priestley: Now it's all come out.

Busch: There are shots of you [naked] in *Calendar Girl*. On the Internet, too. There you can sort of see things a little bit...

Priestley: It was a nice warm day in Los Angeles. Fantastic.

B.A.R. [to Busch]: When you were writing this screenplay, did you envision someone like Jason playing the part?

Busch: I have a tradition of handsome leading men. Thomas Gibson was my love interest in *Psycho Beach Party*. I'm like Barbra Streisand. Eventually there'll be a line of beautiful goyische guys that make love to me on camera.

Jason was an ardent on-screen lover. I give him high marks.

B.A.R.: So was Jason more Kris Kristofferson or Omar Sharif?

Busch: Well, they're a little old for me, but I think Brad Pitt is a good comparison.

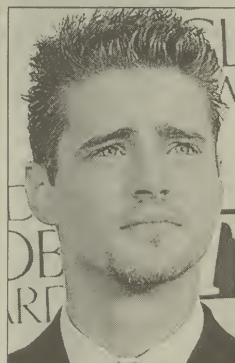
Priestley: Oh, you're very kind. You're very kind.

Rucker: You should get abs like Brad.

B.A.R.: Charles, when you won a best acting award at Sundance for *Die, Mommie, Die*, did Robert Redford kiss you or anything?

Busch: We're lovers. No, I've actually never met him, except when I was very young. I was his receptionist for a week. I was doing temp work, and I was sent over there, and the messenger came over delivering his aviator glasses from the optometrist. And I looked around and I put them on. So I've seen the world through Redford's glasses. It's a lovely place. It's both challenging and stimulating.

B.A.R.: So, Jason, why did you



Priestley: 'Now it's all come out.'

want to do this film?

Priestley: It's the oldest story in the book. It was the script. I wasn't hip to the Charles Busch phenomenon yet. I just got the script, I read it, and the script was so wonderful, and the character of Tony was such a departure in a lot of ways from so much of the crap that I get offered every day. It was

a refreshing opportunity to play this guy. I signed on right away, and I got hip to the whole Charles Busch thing, and that made it even cooler. The whole thing was just bitchin', man. It was right on.

B.A.R.: How excited were you to kiss Charles?

Priestley: Well, Charles...

Busch: I was all freaked out.

Rucker: Charles was really nervous. Jason and I were like, "I hope this isn't going to be awkward. This could be a really difficult thing."

Busch: It was my first screen kiss, really!

Rucker: Jason took charge and said, "We'll do it like this; we'll do it like that. I'll go there; you go there. All right, let's go!"

Priestley: Doing what I did on TV for as long as I did, obviously you get very used to it, to kissing women on screen. So it was: "Okay, Charles, left or right? Okay, great! Here we go." It's all very technical after a while.

Busch: For you, maybe.

B.A.R.: Did you call Tab Hunter

to see how he did it with Divine?

Busch [pouting]: Hey! I'm a little more attractive.

Rucker: Did he kiss Divine?

Busch: Yes, in *Polyester*.

B.A.R.: Do you think you're helped or hurt by your longtime TV image?

Priestley: It can be a help at times, and a hindrance at other times. I think sometimes the fact that I was on such a popular television show with young people allows a lot of people to just dismiss what I do and not want to entertain the notion of including me in what they do because of what I've done before. That's fine. That's their thing, and there's nothing I can do about that.

B.A.R.: Can you talk about your car accident? Did it give you a new outlook on life?

Priestley: Not really. A little bit, but nothing much.

B.A.R.: Did you turn to God?

Priestley: No. I didn't find God. I'm not a hippie. I'm just me still. ▼

Murder, she wrote

by Jim Piechota

The Actor's Guide to Murder by Rick Copp; Kensington Press; \$23

As the fruity literary concoctions in Kensington Press' display case continue to multiply, veteran television and film writer Rick Copp (*The Golden Girls, Scooby Doo*) adds his debut gay mystery novel to the mix.

The set-up is a simple one: a struggling '80s child actor on the brink of a career revival shelves his audition schedule to solve the murder of a good friend in Southern California. Throw in a gaggle of silly bit-players, a cop/boyfriend, and a spoiled pooch named Snickers, and you've got a breezy mystery good for a few laughs before bedtime.

When his psychic friend Isis pulls the "death card" out of her deck, plucky Jarrod Jarvis, '80s teen heartthrob star of the Holly-

wood hit sitcom *Go to Your Room*, is only mildly perturbed until he shockingly discovers childhood friend Willard Hornsby face-down in his lap pool. The "obsessed conspiracy theorist" in Jarrod takes over, and he's convinced of foul play. The self-proclaimed "Sherlock Holmes of West Hollywood" picks up lots of clues during a secret search of Willard's home with Laurette, his talent manager, and he ends up getting arrested and becoming the newest darling of the tabloids. He's also in hot water with his boyfriend Charlie, a police officer who wants Jarrod to drop the private-dick act.

More clues lead to a bevy of sneaky suspects, most notably a deadly tattooed hustler and Willard's mother Tamara, whose

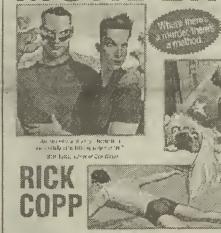
companionship with hunky, 20something Spiro raises eyebrows.

The public disclosure of Willard's HIV status and the subsequent murder of his therapist stiffs this whodunit with even more villains, not to mention a life insurance scam. Another distressing psychic vision leads to a showdown in Palm Springs and a surprise network sitcom gig in development for Jarrod, just as the case is cracked wide open.

Though Copp stays well within standard gay-fluff boundaries and there tends to be more super-sleuthing than playful spice, the story has considerable zest and enough sprite humor to keep readers glued and giggling in this solid series kick-off.

But that's not to say there aren't

THE ACTOR'S GUIDE TO MURDER



plenty of groan-worthy, eye-rolling moments in Copp's debut. Take Jarrod's trademark line from his sitcom days: "Baby, don't even go there." There will always be room for entertaining cotton candy like Copp's on bookstore shelves, and this pumped-up, promising debut hits the spot. ▼

Dogging God

by Robert Julian

Out on a Leash by Shirley MacLaine; Atria Books; \$23.95

Shirley MacLaine has sold 20 million books. And then, of course, there is her lifelong acting gig and a slew of awards, including the Oscar. Now MacLaine, apparently approaching her dotage, is releasing a slight, somewhat over-the-top paean to her dog, Terry, a rat-terrier bitch. At the age of 69, MacLaine is still searching, still questioning, and still on a spiritual path that Terry helps illuminate in *Out on a Leash*.

No dog owner will be completely immune to the contents of MacLaine's latest book. It is full of the quiet intimacies most animal-lovers share with the favored domestic pets. But MacLaine structures the book so chapters alternate between those written by

MacLaine and those written in the first person by Terry, the dog. They talk about how they feel about each other, the meaning of life, and the spiritual path.

MacLaine/Terry's prose voice is still sweet and optimistic. MacLaine voices her concerns about the state of the world, and Terry helps calm her down, providing a small measure of what the Bible might refer to as "the peace that passeth understanding." (And, yes, they did know each other in a past lifetime — in Egypt.) It's impossible not to be happy for MacLaine, who seems to be simplifying her life by living on a large ranch in New Mexico and spending most of her days communing with nature while walking the back 40. But some of the aphorisms that surface in *Out on a Leash* could leave readers spellbound. They include, "Dog is god spelled backwards" and "Evil spelled backwards is live." Although my favorite quote is, "No

New York Times Bestseller Nation
SHIRLEY MACLAINE



outfit is complete without dog hair. Basically, dog hairs are threads of love from heaven."

It would be too easy to poke fun at this book. It's probably best to wish the author well and direct the reader to the book's subtitle: *Exploring the Nature of Reality and Love*. That will always be a worthwhile endeavor. If MacLaine's writing shines a light on the path of a fellow seeker, then she has accomplished some good in the world. ▼

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Sausage Factory Sat 9/27 5:30pm
You flirted and smiled at me several times. I wore a black "Hairspray" t-shirt. You had short hair, wore glasses, and had a tattoo on your neck. Let's talk. ☎ 72850

You- Kent State Sweatshirt
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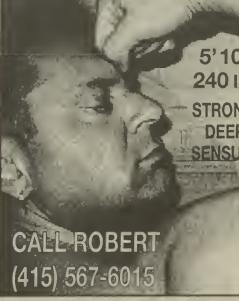
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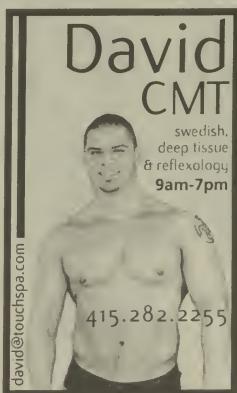
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